

Will that be anti-smoking legislation or non?

If you build a smoker-friendly bar, the employees will come



MIKE
SMITH

point

I smoke. As one of the few members of this fine campus who choose to kill themselves slowly in this fashion, I also feel that I have to argue for what some would consider a rather unfavourable position: the rights of smokers. Specifically, I'm talking about the ill-conceived and poorly implemented smoking bylaw of this fair city—and in case you couldn't tell, I'm soundly against it.

Bars and restaurants in this city have been smoke-free since July of 2005 under the auspices of municipal bylaw 13333. This bylaw affects all businesses equally, and even prevents smoking on a patio. Why is this so bad? There are two main reasons: it takes away the rights of businesses to run themselves in the way they want to, and secondly, it provides no meaningful exceptions that would make common sense.

Any worker in as tight an employment crunch as the food service industry need only walk a few blocks to find a job that fits the environment they want. Given this employee-friendly market, a bar or restaurant that offered a smoking environment would have to raise wages to compensate. Mine workers are working in pretty hazardous conditions, but they do it because it makes them money. Of course, a place that offers smoking would have to have additional business to make it worthwhile to raise wages—and if we're to

believe their complaints of lost customers due to the ban, they'd get them back.

Plenty of restaurants were smoke-free before the bylaw because they understood what their customers wanted, and I'd hazard a guess that given the level playing field that now exists, many wouldn't go back to smoking even if the City allowed it again. The idea is to allow people to choose, not the government. If you don't like alcohol, don't go to the bar. Don't like smoking? That "Smoking Allowed" sign at the front door takes away your right to complain when you enter. If smoking was outlawed merely by the demand of consumers I'd be willing to accept it, but by forcing such a ban the government overrides the rights and demands of patrons.

It's no different than legislating that beer should no longer be allowed to be consumed in business establishments—smoking is just easier to vilify. I'm not arguing that second-hand smoke isn't a legitimate health risk, but merely that people choose to smoke; similarly, by entering a business that allows smoking, you're choosing to put yourself at risk.

Without any exceptions, this law makes no sense. Take the case of one Chris Hansen, a tobacco store owner on Whyte Avenue. He was fined for smoking in his shop. Who is at risk here? How upset are Mr Hansen's customers going to be when he lights up a cigar as they hand over cash for a pack of cigarettes?

At this point, I'd like to propose my own little bylaw if I may: the banning of fish in public places. I can't stand the smell, and if I dine at a seafood restaurant I feel the need to puke. But what's that you say? I can avoid that situation entirely by making an intelligent choice on where to dine? Shocking.



The rules need to apply to everyone, Mike—smokers included



PAUL
OWEN

counterpoint

There's no such thing as "smokers' rights," Mike—a hobby doesn't intrinsically come with special privileges. As a basketball player, it's against the law for me to go out and play a pick-up game in the middle of the High Level Bridge at 4:30pm on a weekday. This isn't because The Man is trying to keep me from doing what I want to do, but because to do so would be a public nuisance—sort of like smoking in the bars and restaurants around this city.

Workers, on the other hand, do have specific rights—because without them, people with ideologies like the one you propose would be able to treat their employees poorly without ramification. You claim this to be a non-issue because of the prevalence of service-industry jobs in Edmonton, but I don't see you advocating that businesses be allowed to revoke overtime pay or maternity leave if they so choose.

These laws are in place to ensure that workers aren't treated unfairly, and subjecting them to smoking in businesses is placing them in an environment that's detrimental to their health. Suggesting that those employees merely hand in their aprons and walk down the street to the next "Help Wanted" sign isn't an option.

Jobs, like people, aren't all created equal, and many workers can't afford a cut in pay or ben-

efits just to avoid smokers. To propose that these people potentially lower their standard of living to help you avoid a couple minutes in the cold is more than a little self-serving.

Allowing people to choose whether or not a business allows smoking is also folly. The second one place starts cornering the market on smokers, the rest will wonder why they're still alienating a significant part of their potential clientele. The only way a smoking ban works is if it's enacted unilaterally; otherwise, the nature of competition would put things exactly back to the way they were before the smoking ban.

Finally, to argue that some exceptions to the bylaw be made is to argue that businesses should be able to ignore the minimum acceptable working conditions placed on other shops.

Bingo hall employees deserve the same laws protecting their rights that their counterparts at Hudson's, the Powerplant or even McDonalds do.

Moreover, if the sole reason for exempting a business is that they're losing money, then why couldn't the Powerplant become a smoking bar in order to reverse its failing financial situation?

This Mr Hansen needn't sample his own wares in order to peddle them, and a bar doesn't have to allow smoking to be successful. Those that claim otherwise need to look at their own business plans before they start accusing the government of forcing them to close their doors.

This isn't a case of choosing not to go to a seafood restaurant, Mike—that's a personal distaste for salmon. What we're talking about here is an individual desire not to die of lung cancer or a heart attack—neither of which you need worry about over at Mr Pickwick's fish and chips.



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Poverty without borders



GRAHAM
LETTNER

Last Thursday, before the sun even had a chance to burn up the morning frost, a stranger pressed a newspaper extra into my hand outside of the HUB LRT station. It read, “Worldwide celebrations: End of extreme poverty declared.” The headline being in obvious error, I leafed through the paper to find that this was a futuristic news announcement for the year 2025.

This optimistic newspaper was one of 4000 that the local chapter of Engineers Without Borders (EWB) passed out that Thursday at LRT stations across the city—and the message is a great one. Told retrospectively, the end of poverty worldwide proves not only to be achievable, but also obviously worthy of the efforts needed to make it so. Different articles in the newspaper go on to outline how the efforts of individuals, corporations and government, which committed the target of 0.7 per cent of their GDP to poverty reduction, all played important roles in ending extreme poverty.

After reading this admittedly fictitious story, I couldn’t help but ask myself: why, when we know what it takes to end poverty, do we decide to do nothing? Just having to pose the question is incredibly frustrating.

Apart from eradicating extreme

“It should be abundantly clear by now that we simply don’t know how to give. Name me the people in a better position right now than us to use their resources to combat the real, severe challenges of the world. Don’t worry if you can’t: these people don’t exist.”

poverty, today there’s another futuristic goal requiring a GDP commitment of the world’s richest nations: climate change. To seriously address the root causes of climate change, we must invest one per cent of global GDP. So says Sir Nicholas Stern, former Chief Economist of the World Bank, who’s been commissioned by the British government to investigate the threat posed by global warming. Sir Nicholas has concluded that, if we do nothing, we face permanently losing 20 per cent of global GDP.

But now, for the cruel twist: the only G8 country posting annual surpluses of billions of dollars is Canada—and the only province posting annual surpluses of the same magnitude is Alberta. Amazingly, our federal Conservative government argues the impossibility of meeting Kyoto targets, and our provincial Progressive Conservative government argues the impossibility of decreasing carbon dioxide emissions. The grounds for such arguments? Our beloved economies simply won’t survive the hardship.

These arguments don’t hold water because they’re simply cases of wanting to have it both ways. When our economy is weak, we don’t have the money to give, but when our economy is strong, we still don’t have

the money to give—though it’s for a whole host of other reasons.

It should be abundantly clear by now that we simply don’t know how to give. Name me the people in a better position right now than us to use their resources to combat the real, severe challenges of the world. Don’t worry if you can’t: these people don’t exist.

We’re pretty astute at letting ourselves off the hook of responsibility that comes with our opulence. A throwaway line or two about how we simply aren’t so vulgar as to interfere with the free market is usually all it takes. Things are so endlessly and fundamentally about ourselves, that even when we have the chance to help others we don’t know how.

The EWB campaign was powerful because it spoke to how even such an ambitious goal as the end of poverty is possible, and how important the decisions made today can be. Beloved rocker/activist Bono captures both the promise and the arrogance of our position: “We are the first generation that can look extreme and stupid poverty in the eye, look across the water to Africa and elsewhere, and say this and mean it: we have the cash, we have the drugs, we have the science—but do we have the will?” Here in Canada, at least for now, the answer is no.

Women still have a long way to go

Women get their very own day today—but it only reinforces the status quo



KAT
HUTTER

Today is International Women’s Day—haven’t women come a long way? We can now take the birth control pill and have access to abortion in order to curb our fertility. We can wear skinny jeans instead of skirts, in order to highlight how thin and shapeless we’ve kept our legs. No longer bound to nurturing family and feeding the hungry, we’re free to pursue our own personal wealth and power by entering professional fields that were once dominated by males. It’s a glorious time to be a woman: provided one plays the right angles and pursues the correct ends, one can just as easily be mistaken for a man.

Granted, this may seem harsh. There are a great many benefits to reproductive control and financial freedom—and, I suppose, pants are more practical. Developments towards female equality are probably even responsible for my ability to write this article and have it published without a pen name. I simply wish to call to attention the aspect of women’s rights that often goes unmentioned. When we propel women towards what we perceive a better place in the world, we rarely question the hierarchy of values we’ve created.

Many of those things that we laud as great gains in women’s justice

seem to erase our femininity altogether. I can’t help but notice how the arrival of Twiggy’s tiny, pre-pubescent physique on the fashion scene in the 1960s—and subsequent revolution of our notion of female beauty—happened in close proximity to the popular fight for women’s equality in society.

As the models and mannequins get skinnier and skinnier, a lean, boyish frame replaces that which was once the voluptuous female ideal. Of course, at the core of second-wave feminism there was outcry against the creation of this new role model. However, the image of the tough, lean woman CEO wearing a tailored variation of a men’s business suit is what has endured as the picture of a successful woman.

Naturally thin women, do not be offended: it’s not really body mass index that I seek to evoke, but the symbolic meaning behind the images that we choose to value.

I’m troubled that discourse about women’s liberation is so often oriented in the popular consciousness—not to mention in many academic studies in the area—on whether or not women are able effectively to enter territory that was once occupied solely or mostly by men. The better we imitate the dominant, powerful and stereotypically masculine, the stronger we are deemed to be.

In a speech made to women’s rights activists recently, NDP Status of Women critic Irene Mathysen claimed that women are still more likely to be doing the majority of work in society caring for children

and other dependants. In her words, “Women deserve better.” In all fairness, I don’t think it was her wish to demean the task of caring for the young and the infirm; but she unintentionally stumbled upon the troubling logic that underlies our conventional understanding of social justice, nevertheless.

We celebrate women’s achievements in a man’s world as the epitome of liberation—but what exactly is it that we’re liberating ourselves from? It seems that we’ve internalized the same traditional values that once spoke to women’s inferiority, and gauge our success by how far we were able to distance ourselves from that which may be considered feminine and thus unworthy.

What women have been striving for is entrance into positions of power in society, yet the positions of power remain relatively unchanged. Whatever your particular set of sex organs, there’s still ample opportunity to be under-appreciated and under-represented at the decision-making levels of our society.

Whoever works in the stereotypical “male” job is going to make a lot more money than someone who works in daycare, geriatric care, social work or primary education. Whether it’s a woman or a man staying at home to raise their children, they won’t be paid for their 24-hour on-call labour, nor will they be able to record it on a resumé. And even now, on International Women’s Day in 2007, that which was traditionally stereotyped as “feminine” is still at the bottom of the value hierarchy.

Buck Wild
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can trust—ConservapediaSCOTT
LILWALL

I'm pretty much sick of this whole reality jazz. Every time I open up a newspaper or pass by a full-length mirror, it seems I'm struck by stark, depressing reality. Fortunately, I'm going to change that. I'm going to get my own encyclopedia.

Years ago, this might have been counterintuitive. After all, traditional encyclopedias are little more than big, musty books full of facts—collections of reality, if you will. Therefore, they're not very conducive to escapism.

Of course, the now-infamous Wikipedia (from the Greek *paid-eia*, meaning "education," and the Hawaiian *Wiki*, meaning "edited by 14-year-olds") has changed things.

While it unfortunately still has a tentative grip on reality, Wikipedia had shown me that I have the power to prioritize actuality: for instance, a quick word-count survey shows me that the 2004 box-office bomb *Van Helsing* (3624 words) is over twice as important as, say, penicillin (1695).

However, despite validating my belief that the collected works of David Cronenberg have contributed to human progress far more than the Industrial Revolution, Wikipedia still has one glaring flaw: I might come across opinions on it that don't mesh perfectly with my own.

Enter Conservapedia. Started as a history project by advanced home-school students in New Jersey and

designed to counter the "liberal bias" found on Wikipedia, Conservapedia bills itself as a Christian- and America-friendly alternative.

At the moment, Conservapedia covers approximately 4000 topics. The most popular page, however, is the laundry list of rival Wikipedia's glaring flaws. Unlike its liberal cousin, Conservapedia isn't afraid to use BC and AD to mark dates, instead of the Common Era (CE) and Before Common Era (BCE) favoured by pagans and anthropologists.

**Unlike anarchic
Wikipedia, which will
let any yahoo smear its
pages with innuendo,
gossip or varied view-
points, Conservapedia
is ruled by a set six of
their own clearly laid
out Commandments.**

And Conservapedia certainly isn't going to let anyone understate Christianity's massive contribution to the Renaissance (after all, where would Galileo have been without the Catholic Church?).

Unlike anarchic Wikipedia, which will let any yahoo smear its pages with innuendo, gossip or varied viewpoints, Conservapedia is ruled by a set six of their own clearly laid out Commandments. These outline not only the site's single bannable offence ("repeatedly chang[ing] words from American spelling to another spelling"), but it also state the site's most

important rule: "Everything you post must be true and verifiable."

So when Conservapedia says that faith is unique to Christianity, you know it's true. When Conservapedia says the argument for the past existence of unicorns is "unimpeachable" because they're mentioned in the Bible "nine times," you can take that shit to the bank. And when Conservapedia says that, based on surveys on fundamentalist websites and a 15-year-old Newsweek poll that found most Americans don't believe in evolution, you know you don't have to verify it anywhere else—because representative samples, just like dinosaur bones, are just manufactured by God to test our faith.

By tossing out nuisances like critical thought and divergent opinions, Conservapedia has liberated my mind. I now know that I can form my own online resource devoid of information that I take issue with. I shall call it ... Scottipedia, and it will neatly organize all of my reality-incompatible knowledge into convenient categories: Wishful Thinking ("that cute brunette in my Psych 495 class finds me terribly dashing"), Grandiose Illusions ("if really pressed, I could probably put one past Miikka Kiprusoff in a shootout") and Paranoid Delusions ("everyone else on the planet can read minds except me, and they know this and deliberately keep it a secret from me"). That way, just like the visitors of Conservapedia, I can keep myself insulated from contrary evidence, scientific study and that damnable, ever-vexing reality.

Of course, some might counter that my approach is the very definition of willful ignorance and lazy thinking. But that's not what Scottipedia says.

Sexuality at stake in 'secular' Québec

PATRICK
ROSS

When he called a provincial election for 26 March, 2007, Québec Premier Jean Charest announced the campaign would largely be about unity. However, his principal opponent, Parti Québécois leader André Boisclair, has quickly found out that something he never expected would become an issue as well: his sexuality.

The province of Québec, along with the rest of Canada, was taken by aback when Louis Champagne, a Saguenay-based shock-jock, criticized Boisclair over his homosexuality. Among other things, Champagne questioned whether factory voters would vote for a "tapette"—Québécois vernacular for a homosexual man.

"When you show up with a homosexual, aren't you going to be asked the question, 'Listen, the PQ, isn't that a party of fags?'" Champagne mused. For his own part, Boisclair was outraged. "Homophobia exists," he admitted, "but I feel these words are very insulting for the people of Saguenay-Lac-St-Jean."

Perhaps Boisclair shouldn't be quite so surprised. In November, Boisclair

provoked controversy when he appeared in a *Brokeback Mountain*-esque comedy sketch featuring caricatures of US President George Bush and Prime Minister Stephen Harper. In a scene portraying Bush and Harper in a compromising position, Boisclair declares, "Québec will never get into that." While it certainly must not have been his intention to make an issue of his sexual orientation, it's plausible, and even likely, that this appearance served to render his sexuality an issue.

Though perhaps initially shocking, Champagne's comments merely underscored a key factor in any Québec provincial election: the very deep differences between rural and urban Québec. These differences are crucial when determining whether *la belle province* will be governed by the Liberals or the PQ.

It's apparently become all too easy for some to forget that the Parti Québécois, drawing its ideological (and, possibly, conceptual) lineage from the secretive *Ordre de Jacques Cartier*, finds its roots in *ultramontaine* Québec. While the Quiet Revolution the 1960s is widely considered to have secularized Québec, it's often forgotten that outside of the Montréal-Québec City urban belt, *Duplessisme*—the belief, rooted in *ultramontaine* Catholicism, in domination of the state by the church, and as practiced by Maurice Duplessis—is still alive and well. Champagne's outburst is only the recent demonstration of this.

In the end, Boisclair's Achilles heel is

the paradox that is the Parti Québécois itself. While promoting itself as a left-wing party, the PQ's principal cause has always been Québécois nationalism—this is hardly front-page news. Historically, Québécois nationalism has been closely linked to Roman Catholicism, and the sovereigntist and religious vote in rural Québec have remained largely inseparable. Still, the need to appeal to urban *Québécois* requires the party to appeal to largely secular voters. The PQ has, in effect, survived on the twin façades of urban secularism and rural religiosity.

Considering that Boisclair's own riding, Pointe-Aux-Tremble, is located well within the province's urban belt, his appeal in rural regions is very much in question. His status as a homosexual party leader only serves to exacerbate his electoral difficulties.

Sadly, none of this is Boisclair's fault. Yet in this provincial election, Boisclair's sexuality has become a defining issue—at least in the region in which his party draws significant portions of its support. Religiously based revulsion over Boisclair's sexuality could possibly even be credited for the increasing support for Mario Dumont's *Action Démocratique du Québec*, which according to polls is on the verge of displacing the Parti Québécois as the official opposition in the province.

Unfortunately, many recent events have led outside observers to question whether or not rural Québec is in fact a rational place at all.



OH, THE POWERPLANT Sure, it's a big, cold empty warehouse—but at least there's plenty of "student space"

More vision needed for VPOF post

Candidates' platforms should be rooted in the 'Plant and its pecuniary woes



ROSS PRUSAKOWSKI

In past Students' Union elections, candidates have rolled out grand new ideas for the SU and tried to rally the campus towards their vision of the future. Unfortunately for us, that hasn't happened this year, least of all in the race that needs it the most. That is, Vice-President (Operations and Finance) and its most high-profile portfolio item: the Powerplant and its financial woes. And while Eamonn Gamble and Jesse Hahn seem like agreeable people, neither has a clear vision with what to do with this industrial-sized money pit.

VPOF is the perhaps the most nebulous of Executive positions, because while it may sound important, this isn't always the case. As current office-holder Chris "part-time" Cunningham and others before him have proved, if the VPOF comes in with an ill-defined plan, he or she will gradually lose interest in the position and force the SU bureaucracy to shoulder the load. Given what both Hahn and Gamble have campaigned on so far, it seems that this is what will be in store for the SU next year as well.

Vying for the VPOF position simply to pad your resumé and throwing out lines about cutting fees and improving

businesses shows only an inch-deep understanding of the position. This is something that should alarm students and make them consider if that's what they really want from someone managing a \$9 million-plus budget.

Given that the SU will likely lose more than \$200 000 on the Powerplant this year, this is where both candidates should be focusing their platforms. Each *should* be explicitly offering students a real solution to the 'Plant—one that they can enact upon assuming office. Doing so now is essential, because to make the major

The Powerplant is comatose, and there's no chance of ever reviving it.

changes that are desperately needed will require a popular mandate that only an election can provide.

Both candidates are missing the truth that they should be expressing to students: the Powerplant is comatose, and there's no chance of ever reviving it. Instead, the SU needs to make a hard decision and turn this into an opportunity.

Rather than pumping hundreds of thousands of dollars into a project that will continually lose money for reasons such as obscenely high rent, an inhospitable atmosphere and a poor business plan, the SU should be offering the Administration a trade: the entire

Powerplant building (minus perhaps the coffee shop, which turns a slight profit) in exchange for the Industrial Design building, which sits between SUB and Stadium Parkade, and which is currently undergoing renovation.

While this might look like a Ryan Smyth-style end-of-the-year sell-off, this deal would pay off in the long run. By acquiring this space and committing at least \$150 000 (less than what maintaining the 'Plant for a year would cost), for the foreseeable future the SU could afford to expand SUB by pushing out the basement, first and second floors, and adding student and retail space in the process. Not only would this allow the SU a desperately needed expansion with no rent costs attached, but new revenues from additional tenants could expand the number and size of services that it could provide to students.

This vision for SUB's expansion and an increase to SU services isn't a pipe-dream, but rather a crucial piece of long-term investment that's missing from the VPOF and almost all other Executive races. A generation ago, and again less than a decade ago, our student leaders showed this kind of vision when they built and expanded SUB, respectively. They didn't have the Powerplant losses hanging around their necks, yet they still managed to push ahead with a long-term and controversial plan. We shouldn't expect any less from those hoping for our votes now, since they have an opportunity to take a major drain on the SU and turn it into an amazing opportunity.

LETTERS • CONTINUED FROM PAGE 9

U-Pass impass continues

(Re: "The Road to U-Pass," 6 March). The 2007 referendum on the U-Pass has [almost come] and gone, and perhaps I have come too late into a debate that had its first referendum in 2004. However, having lived for four years in Edmonton and having yet to spend \$10 on bus tickets (let alone \$75 per semester), I consequently feel that my aiding other students financially in their daily journey to school, while my journey has yet to subsidized, is a little unfair.

I cycle to school—my journey takes ten to 25 minutes depending on the season, and every now and again my bike needs to be repaired: flat tires replaced, tune-ups and the yearly overhaul after winter has wreaked its havoc. This year, the overall maintenance of my bike will cost about

\$250. And, no doubt, you care about those mundane details just as much as I care about your bus pass costs.

Now, I can't complain about paying for parking, gas, insurance and all the other costs a car driver has to worry about. I don't drive, and I've yet to be charged for using a bike rack. But paying \$300 dollars over the next two years to help you ride the bus on top of the \$[5000] I'll be paying to keep myself coming to school sounds like an imbalanced, frankly laughable concept. I could buy myself a new bike with that \$300 or a year of repairs.

So can you really expect me to pay this "mandatory" fee even if it is found to benefit the majority of students? How about when you start helping me pay to maintain my bike, I'll help you with your bus tickets.

SAM VANCE-LAW
Arts II

Letters to the editor should be dropped off at room 3-04 of the Students' Union Building, sent via carrier-owl or e-mailed to letters@gateway.ualberta.ca.

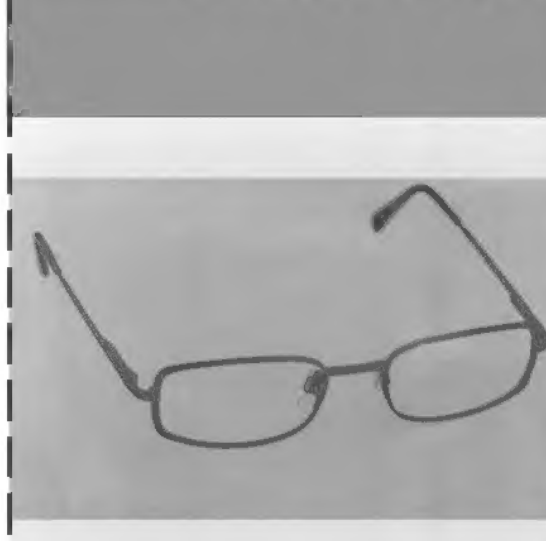
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Daring tales of

Dreams and



ST CATHARINES, Ont (CUP)—Toronto-based burlesque performer, Virginia D’Vine (formerly Miss B Haven), knew at a young age that she was meant for the stage.

“I was 13 and I was watching the story of burlesque, and it was featuring Dixie Evans and Tempest Storm ... I was truly inspired. I can practically pinpoint the moment that it dawned on me.”

Coming from a conservative family, however, D’Vine is still waiting for the right time to explain the choice to her parents, and she had a hard time convincing her friends that becoming a burlesque performer didn’t mean becoming a stripper.

The 21-year-old former St Catharines, Ontario, resident began performing in October 2006 with the Toronto-based burlesque group founded by Miss Mitzy Cream, the Kitten Revue.

“We are strictly a traditional burlesque troupe, with nothing going beyond the ’50s. I think that it makes it really special that we keep that authenticity. I personally feel that [some forms of] modern burlesque are a bit too much like stripping and that’s not what we’re trying to do,” she says.

“We’ve never forgotten what burlesque really is about. We keep that element of mockery, theatre and most importantly that element of tease. Without it, it’s just girls taking their clothes off to music.”

Most people think that burlesque refers to nearly nude women grinding with poles to a backdrop of drunken men and over-priced pitchers of beer—nothing more than a synonym for stripping. This assumption, however, leaves out all of the rich history that the art of burlesque is based on, including its elements of satire, comedy, politics and female empowerment.

The modern resurgence of burlesque does put a spotlight on striptease, but the performance genre also includes comedy, skits and variety-style entertainment. The genre is aimed at an entirely different audience, offering a glimpse without baring it all. D’Vine will be the first to explain that burlesque theatre is nothing like your average strip club—and anyone who shrugs it off as such is speaking without experience.

“I don’t think a lot of people realize that it’s nothing like stripping. Although some people enjoy stripping, it just doesn’t have the same elements of theatre as burlesque. Burlesque is funny and silly and cute, and it also can be sexy and seductive and very serious,” D’Vine says.

“There is always costuming, always satire and never anyone grinding their crotch into someone’s lap for a dollar. That never happens,” she continues. “You can’t touch the gals and they always leave you wanting more rather than handing it all to you. Burlesque and stripping are on two very opposite sides of the spectrum.”

It’s said that burlesque has led two different lives

Fantasies

15¢

The resurgence of 50s-style BURLESQUE in Canada

By Kristen De Palma
The Brock Press (Brock University)
illustrated by Marc Ouellette

throughout history, according to burlesque legend and mainstream performer, Dita Von Teese, in her recent book *Burlesque and the Art of the Tease*. One life was its form as a theatrical satire in ancient Greece and all over Europe, and the other making it known as striptease in America.

“Some like to tell me that America guttered burlesque, that it was a well-intentioned visitor to New York City promptly debased by horny blue-collar workers with drinking problems,” Von Teese writes. “But if you look more closely, you’ll find that the father of burlesque was really a playwright of fifth-century BC Athens, who had his head in the proverbial gutter long before there was anything but forests and teepees in America.”

Throughout history, burlesque of one kind or another has flourished in society, and Canadians

also played a large part in bringing burlesque back into the mainstream.

“I think the burlesque performer Dita Von Teese has had a huge influence in the mainstream and media, and burlesque is becoming more popular as a result. People like the Pussycat Dolls and Christina Aguilera have also been making burlesque more public,” D’Vine says. “I think that this is for the best, because influencing society to appreciate something different from how women are normally portrayed in this type of industry has to be a good thing. I would think that it would be a lot more logical and ideal for people to idolize someone like Dita rather than Britney Spears.”

Burlesque in the 21st century, often referred to as “neo-burlesque,” is a mix of a wide range of performance styles, with its basis rooted in traditional

performers throughout the 50s, like Evangeline the Oyster Girl, set the stage for burlesque making headlines in mainstream media.

“[Her] rivalry with an underwater ‘peeler’—the girl held her breath and disrobed in a tank of water onstage—led her to hack at the glass with a hammer until it shattered; the stripper inside sunk to the floor, and the audience were drenched,” Von Teese writes. “Wily Evangeline was thrown off the stage and on to the cover of *Time*.”

Burlesque theatre is often looked down upon and considered sinful by feminists, or shrugged off by those who can’t distinguish the performance art from stripping. D’Vine, however, sees burlesque as an expression of empowerment for female sexuality, and an opportunity to bring otherwise taboo women’s issues to the forefront.

embraces burlesque as an empowering experience for both the performer and the female audience members.

“[I think] a sexualized female who is in total control of what she’s doing and what she isn’t doing is ... what feminism is about. There are women of every shape and size doing this and it’s totally liberating,” D’Vine says. “Our crowds generally draw in about 70:30 females to males. We represent every woman and I think that is totally empowering.”

Ann Duffy, a women’s studies professor at Brock University, agrees that burlesque provides a venue for women to be open about their sexuality, and explores different avenues to allow the topic of sex and women’s issues to become more acceptable in society.

“Burlesque, it seems to me ... allows for a playfulness about women and their sexuality, which is often absent from both hardcore and mainstream society,” Duffy says. “The ‘stripper’ in the documentary *Not a Love Story* used her strip act to make fun of stereotypes of female sexuality and in this way her act would likely fit into the burlesque tradition—making fun, but in a good-natured fashion, [and] being open to sexuality as exploration, as both serious and funny.

“One could argue that women have a vested interest in an approach to their sexuality which is less serious and dramatic and obsessive, since it is in these forms that women may find themselves victimized.”

From its origins to its transformations into the 21st century, the burlesque performance genre has raised controversy, provided entertainment, dealt with significant issues, and brought women’s sexuality into the spotlight without being trashy.

As described on the website for Magnolia Movies’ 2003 burlesque documentary, *The Anatomy of Burlesque*, “Of all the arts, burlesque may offer the truest likeness of ourselves, the real picture in Oscar Wilde’s *Picture of Dorian Gray*—grotesque, libidinous, fleshy, irreverent—and immensely watchable.”

Though it may never be accepted by everyone in society and may always remain somewhat of a taboo genre, it’s that lingering air of mystery and naughtiness that makes burlesque what it is, anywhere from Minsky’s to Miss Mitzy Cream’s Kitten Revue.

“I would love for burlesque to be my way to make a living but that is just not something that is possible—I don’t even make enough to pay for my costumes. But I love theatre and I love performing, and so that’s why I keep on going,” D’Vine says.

“I love and appreciate the dingy underground nightclub feel and the somewhat taboo social feeling that burlesque seems to carry. It gives a sense of mystery; a sense of sensuality like it might have had at Minsky’s back in the good ol’ days.”

“[I think] a sexualized female who is in total control of what she’s doing and what she isn’t doing is ... what feminism is about. There are women of every shape and size doing this and it’s totally liberating.”

—Virginia D’Vine



seems to be staying true to this tradition. There has been a recent resurgence of burlesque over the years, with over ten burlesque troupes forming in Toronto alone since 1998.

Vancouver just finished celebrating its International Burlesque Festival, which brought Vancouver’s burlesque community and performers from around the world together.

“I feel that modern burlesque represents a very healthy and positive change for women and sexuality. We are in no way your average pornstar-like bleached-out blondes with fake breasts, spread-eagle for a quick dollar,” D’Vine says. “We are everyday women with curves, bellies, tattoos, hips—you name it. We are the anti-media females and I am so happy to be part of bringing back the fact that every woman is beautiful and anyone can be sexy without being exploitative.”

Many burlesque performers today are combining the performance genre with issues like politics, feminism, and gay and lesbian rights, by expressing these significant topics through dance, lyrics and comedy. Popular musicians and performers have

burlesque, and an emphasis placed on the “tease” in striptease.

Von Teese notes that there’s something lacking in modern burlesque that would be very difficult to regain: the shock factor that made the act so taboo in the first place. In today’s largely desensitized and highly sexualized media, it would be nearly impossible to have the same powerful impact that burlesque legends had during their reign in the 50s.

“If you ask me, publicity stunts are regrettably lacking from today’s scene. When I read the histories—and rediscover the stories of burlesque’s great characters—I cannot imagine that life was ever so silly, so colourful, so fun,” Von Teese writes. “It seems to me that every great burlesquer was at one point arrested on obscenity charges. Maybe it’s time burlesque renewed the art of the stunt. The world would be a brighter place.”

Burlesque performer Gypsy Rose Lee, who made a name for herself performing in New York City’s Minsky’s Burlesque show in the early 20th century, may have been the first to introduce the art of the publicity stunt. Later,

“To me burlesque expresses empowerment for female sexuality. Without women coming out as sexually empowered and creative females during the early eras of burlesque, there would be no sexual revolution; there would be no stepping forward for women’s rights,” she says.

“In my opinion, you simply cannot work with issues like rape, prostitution and AIDS without talking about it. If something like women’s sexuality isn’t expressed and taken seriously, then it becomes taboo. If something is taboo then it isn’t acceptable to talk about. We need to talk and we need to be in control of ourselves, not only just sexually but in every possible way.

“To me, this is the only way to work towards a better environment for women—a place where rape can be openly discussed and a woman isn’t embarrassed, and a place where a woman can carry condoms without being called a whore.”

Burlesque’s revival is often referred to as a new form of feminism, although not everyone is convinced—some continue to see burlesque theatre as an exploitation of women’s bodies. But D’Vine

SOCIAL INTERCOURSE

Se7en Sided

With Aras and Black Aurora
Friday, 9 March at 8pm
Victory Lounge
Tickets \$10

Seven-sided dice are relatively rare and used primarily for a variation of the game backgammon. They are relatively quiet when rolled, as most dice are. In comparison, local band Se7en Sided doesn't have any issues with getting loud and rowdy.

With Se7en Sided currently working on their first full-length album and Black Aurora having just released *Polar Night*—their first full-length—the concert promises to showcase some loud and hard-working Edmonton talent.

A triple bill of young, local hard-rock bands for ten bucks sounds like a pretty good way to spend your typically drab, backgammon-filled Friday night.

The Department of Art and Design's Silent Art Auction

With DJ Generic
Thursday, 8 March at 6:30pm
Fine Arts Building 2nd and 3rd floors
Cheques and cash only

The Bachelor of Design and Bachelor of Fine Arts graduating class will be holding a silent auction of one-of-a-kind works this evening. All pieces have been created by graduating students and include everything from paintings to sculptures.

If you've got some extra cash and an empty space in your home, come out and support a graduating class that will probably need more financial support than Arts grads.



Hawksley Workman

Saturday, 10 March at 7pm
McDougall United Church
Tickets \$27 at Ticketmaster

What's this? Hawksley Workman, one of Canada's quirkiest rockers, is playing a church?

That's right. Hawksley will be bringing his own brand of eclectic pop-rock to the historic McDougall United Church this Saturday. The brick building has stood for nearly 97 years at 10025-101 Street and was originally home Edmonton's Methodist population before they joined with other denominations to form the United Church of Canada.

With lyrics that range from "Gather at the church / say a quiet prayer" to "More alcohol baby / Cocaine in Montréal," it will be interesting to see how Hawksley comes off in the holiest of venues.

Check back next week when GWAR plays a mosque.

The Black Halos

With Panik Attak and Let's Dance
Wednesday, 14 March at 8:30pm
New City Compound, 18+
Tickets \$10 at door

The first band to sign with new label History Music, Vancouver's The Black Halos are gearing up to record their fourth full-length album set to be released this summer. But before hitting the studio, though, the eyeliner-laden glam rockers will be travelling across Canada to build up the hype.

Joined by two Edmonton punk bands, Panik Attak and Let's Dance, the show looks to be a great time for those wanting something a little faster and angrier than the Se7en Sided show.



Willed by the Gods, Miller

Director Zack Snyder explains how his latest flick, *300*, sought and gained Frank Miller's approval

Movie Preview: 300

Directed by Zack Snyder
Starring Gerard Butler, Leda Headey and Dominic West
Empire Theatres
Opens Friday, 9 March

PAUL BLINOV
Arts & Entertainment Staff

Following in the footsteps of *Sin City*, *300* is another one of Frank Miller's noted graphic novels finding itself projected onto the big screen. *300* is Miller's illustrated take on the historical Battle of Thermopylae, wherein 300 Spartan warriors, led by King Leonidas, make their last stand defending Greece against an insurmountable Persian army. Flashes of historical accuracy mesh together with the creative visions of both Miller and Director Zack Snyder, who was already familiar with the graphic novel before beginning work on the movie.

"I've been a fan of Frank's work for quite a while," Snyder admits over the phone. "The chance to bring one of his classics to the screen was in a lot of ways a dream come true. I have so much respect for the graphic novel that I wanted to make sure that it didn't get turned into a movie. I didn't want it to get Hollywoodized."

Staying true to its source material proved to be a relatively arduous process. Snyder, who also wrote the screenplay, had the film shot exclusively before green screens, relying on actors to create the drama and tension with only themselves and the costumes to draw from. It was a difficult task for the cast, but according to Snyder, it was one that was absolutely necessary in capturing the essence of Miller's work.

"We chose to take Frank's frames and then try and make them real," Snyder explains. "So it did need [artificial] colour, it did need a green

screen environment, it did need lots of post-production. But in the end, it was done all out of reverence for what Frank and [300 illustrator] Lynn Varley created."

From an outsider's perspective, Snyder may seem like a bizarre choice to handle the project, given the critical praise of *Sin City* and universal panning of his previous—and first—movie, 2004's remake of *Dawn of the Dead*. Snyder, however, doesn't seem phased. Instead, he hopes audiences will share his idea of a good epic.

"I know what [Persian King] Xerxes really looked like, what the immortals really looked like, but in the end it was about, 'Was that cooler than what Frank did?'"

ZACK SNYDER

"When I made *Dawn*, I just tried to make a film I thought looked cool, like a personal film," he states. "It wasn't my intention to make a film that did anything except satisfy my sensibilities, and it was my hope that people would enjoy that. [With *300*] I really just thought, 'If I really gotta see a sword-and-sandals film, it'd be really cool if it looked like this.'"

Miller's graphic novel wasn't a perfect historical account of the battle of Thermopylae, but Snyder, who bounced some fresh ideas off of Miller during production, took even further steps away from historical accuracy by adding fictional monsters to the scenario. Snyder sees his decision justified by the exaggerated tales that would have survived an epic battle such as this, even if diehard fans might be drawing their

swords against him.

"In [Miller's] telling of this story of *300*, a lot of it is exaggerated by the perspective of the Spartans," Snyder suggests. "If you had never seen an elephant before and someone was describing it to you, you might imagine it as this monstrous creature."

In taking *Sin City* from graphic novel to movie, Frank Miller was so hands-on that he was listed as a co-director of the film. However, Snyder earned enough trust from the graphic artist for *300* to make room for his own creative visions while Miller stayed on the sidelines.

"Frank was involved [in *300*] to different degrees than *Sin City*, in the sense that we did have [his] approval," Snyder explains. "We met and he wanted to see if I was gonna screw up his book or not. We had long conversations about my philosophy for filming, [and] he was super supportive. He said, 'This is your movie, you're directing it ... but I'm here for you; whatever you need, I'll help you out with it.' He had some really great input, but in the end, it was really just me doing it."

That doesn't mean Snyder strayed far from the original creative vision, however. Snyder was guided mostly by his own fanboy instincts, his admiration of Miller's work and, ultimately, the desire to compare his own work to the graphic novel in order to achieve the same feel.

"While I am a fan of the historical account of that battle, I wanted the audiences to have the experience that I had when I first read the graphic novel ... I did a lot of historical research," Snyder says. "I know what [Persian King] Xerxes really looked like, what the immortals really looked like, but in the end it was about, 'Was that cooler than what Frank did?'"

"That was kind of our production philosophy," Snyder laughs. "I'd do arduous research and then not use any of it."

RYAN HEISE
Picking up the heathen's slack

Pete Rock still rollin' out beats

Pete Rock

With Dj Twist and J Soul, Dragon Fli Empire, Freshly Squeezed and Unkle Sam

Saturday, 10 March at 9pm
Starlite Room

RENATO PAGNANI
Arts & Entertainment Staff

To be bestowed the nickname “Soul Brother #1,” you’ve got to be special. Sure, Pete Rock—born Peter Philips—might have first dubbed *himself* a soul brother back in 1991, but the moniker stuck as the New York legend demonstrated his seminal talent at crafting beats for some of hip-hop’s finest in the early ’90s. Throughout his decade-long career, Pete Rock has been looked up to by rappers ranging from Nas to Jim Jones for one-of-a-kind songscapes.

To this day, Rock’s trademark horn-infused beats—a style that merges hip-hop with jazzier, more organic sounds, such as those found on the 1992 classic *Mecca and the Soul Brother*—are often emulated by lesser producers but never duplicated. Since his last album, *Soul Survivor 2*, Pete has stayed busy by producing albums for hip-hop heavyweights like Ghostface Killah, who ended up with three of Rock’s beats on his critically acclaimed *Fishscale* album last year.

“[Working with Ghostface] was cool,” Rock says over the phone from California. “It was a classic collaboration, with the way I make music and the way he loves soul.”

Besides making beats for other emcees, Pete Rock has been eager to put out another solo disc that features him doing just as much rapping as other rappers. Last month, he began preliminary work for his next album, tentatively entitled *New York’s Finest*, but Rock hesitates calling it a New York-centric *Soul Survivor*.

“I’m talking more about myself as New York’s finest,” Rock says. “Like, I have Slum Village on there and they’re



from Detroit. It’s not a New York based album; it’s more New York than anyone else, but it’s open to anyone.”

Last month also marked the one-year anniversary of the untimely passing of James “J Dilla” Yancey, a founding member of Slum Village before he left to pursue a solo career in 2002.

“I have lots of [stories about Dilla],” Rock says. “Basically, he always invited me out to Detroit and I’d play music with him and stuff like that. That’s how we met. He let me stay in his house while he was out doing what he was doing. It was just a good feeling, you know, that he invited me to Detroit like that. Then he came to visit me in New York and we’d ride around in my truck playing music and stuff.”

But Pete acknowledges that not all

producers in hip-hop get along as well as he and J Dilla did. With the recent feud between juggernauts Timbaland and Scott Storch spawning thinly veiled diss tracks disguised as singles (“Give It To Me,” the lead single from Timbo’s upcoming *Shock Value*) and attempts at rapping from Storch himself, it’s safe to say that conflict in hip-hop, also known as “beef,” isn’t strictly relegated to rappers anymore.

“It comes with the territory,” Rock explains. “Producers having problems with each other is nothing new. It’s all music—rap, whatever. It’s all good though, it just makes it more exciting. Show off your talent. As for Storch rapping on his song, everybody’s rapping right now, know what I’m saying? This is the game now.”

Breaking and Entering your heart

New Jude Law flick dawdles down lover’s lane and oozes with cheesy emotion

Breaking and Entering

Directed by Anthony Minghella
Starring Jude Law, Juliette Binoche and Robin Wright Penn
Opens Friday, 9 March
Empire Theatres

JOEL TIEDEMANN
Arts & Entertainment Staff

If you haven’t seen the trailer for *Breaking and Entering* yet, the title may lead you to assume the film’s a blood-spilling, cop-chasing drama filled with nothing but Jay-Z and Linkin Park-collaborated music. However, this is definitely not the case. The only blood you’ll see spilling is from the hearts of the modern-day Romeo and Juliet who plaster their emotions onto the big screen.

The script, written by Academy-award-winning director Anthony Minghella, follows several twists and turns as it analyses the complications money can create. The story revolves around two young, successful architects charged with revitalizing London’s derelict district of King’s Cross. Engrossed in their project, the men set up a state-of-the-art office in a dilapidated part of town, but after several break-ins by a local gang of thieves, Will (Jude Law) ends up chasing one of the juvenile bandits to his home where he lives with his mother, Amira (Juliette Binoche), a

Bosnian refugee.

Although Will has been living with his beautiful girlfriend of ten years, he soon finds himself involved in complex romantic adventure with Amira, and his home life begins to disintegrate before his eyes. To make things more complicated, Amira discovers that Will is a victim of her son’s thievery and becomes skeptical of the motives behind their relationship. For the remainder of the film, Will struggles with deciding whether or not to turn Amira’s son in to the authorities while trying to put the pieces of his own crumbling home life back together.

For the majority of the film, the acting is quite respectable; each character’s situation is realistic and palatable. Even the complex accents that some actors were required to use were presented fluidly and consistently throughout the movie. Despite this fact, though, the overall flow of *Breaking and Entering* was very unappealing. Scenes were stitched together in a seemingly haphazard manner and in many instances the movie didn’t feel as though it was going anywhere.

Although *Breaking and Entering* wasn’t a particularly long film, there were several occasions where it seemed to simply drag on. In terms of content, the script dealt with a fairly deep subject matter that undoubtedly

toys with the audience’s emotions. Almost every character is, at one point or another, put into an unfortunate situation that’s sure to garner some amount of empathy from viewers. With this degree of emotional involvement, one would be prone to conclude that the entire feature would be comparatively captivating.

This, however, isn’t the case. The overall storyline ends up being rather lacklustre and the awkward pacing does nothing to help the film’s cause. *Breaking and Entering* does progress sluggishly for the most part but, thankfully, some humorous scenes are added in, ones that will leave most viewers in stitches. These comedic interludes provide some spunk to the dawdling pace and ensure that the audience remains somewhat aware.

If you are one to enjoy an unhurried, deeply emotional spectacle, then *Breaking and Entering* will probably be your ticket. If, however, you prefer a more rapid plot progression that contains some substance, your box-office pick may be more effectively made elsewhere. *Breaking and Entering* touches on some deep subject matter and takes an emotional look at various lifestyles within London’s ghetto, but in the end, it lacks the adequate pacing and conviction to keep audiences thoroughly engaged.



Graduate Students' Association 2007 Annual General Meeting

Monday, March 26, 2007 @ 6:00pm
In the Council Chambers on the 2nd
Floor of UHALL

All Grad Students are encouraged to attend
There will be free pizza provided

Please visit our website for more info:

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Catalyst theatre breathes life into classic gothic tale

Frankenstein delves into a dreamy, hazy world in an attempt to discover love

Frankenstein

Directed by Jonathan Christenson
Starring Nick Green, Andrew Kushnir,
Sarah Machin-Gale and Tim Machin
Runs 8-25 March
Catalyst Theatre

MARIA KOTOVYCH
Arts & Entertainment Staff

For most of us, hearing the word “Frankenstein” conjures up images of monsters, destruction and gory violence. While Catalyst Theatre’s presentation of *Frankenstein*—based on the gothic novel by Mary Shelley—strives to tell the same tale as the novel, it also attempts to incorporate humour, dance, music and a unique costume design to create a dream-like world.

According to production designer Bretta Gerecke, *Frankenstein* tells the story of two protagonists, Dr Victor Frankenstein and the Creature. Obsessed with creating life, Dr Frankenstein builds the Creature but is ultimately disappointed when he realizes he couldn’t give life to a perfect being. Upset with his creation, Dr Frankenstein flees and abandons the Creature, leaving it to journey alone through the uninviting world and experience some vicious treatment at the hands of those who encounter him.

Gerecke explains that Mary

Shelley’s story was based on a dream. The production re-creates that atmosphere, giving the entire production a fairy-tale-like feel, and the costumes are just one of the contributing visual elements.

“In the society we live in today, we’re all sort of driven to create or invent or be the first person to do something in a new way.”

BRETTA GERECKE

“We’ve used paper and glue—that doesn’t sound very interesting,” Gerecke laughs about her set description. “We’ve used paper and glue and plastic as our primary elements to sculpt, build and sort of create architectural forms that we couldn’t have created out of common building materials. It’s sort of a sculptural event.”

Each costume has a textured, monochromatic, white-to-grey palette. Coloured lights thrown on the costumes shift the play’s mood and time, Gerecke explains, and when combined with lyrical music and dance, the visual imagery captures

the dream-like journey on which Dr Frankenstein embarks.

“We try to integrate everything so it feels like an organic whole at the end of the day,” Gerecke says. “It’s a magical story, full of surprise. It has unexpected turns. It’s a very lyrical, poetic show.”

In addition to the trance-like quality of the set design, the play also employs a chorus that adds a touch of humour to the play as it guides the audience through the story.

“[The chorus is made up of] witty, sort of smart-alecky characters that raise an eyebrow and have a hilarious turn-of-phrase, so it doesn’t take itself too seriously,” Gerecke explains. “It’s not a lofty show. It’s a show that maintains the human spirit of fun and a sort of jovial tongue-in-cheekness. It has a very Canadian sense of humour about it.”

After putting it all together, the production finds a new, less gothic way to tell this old tale. The themes of the story, however, are universal to any time and place, Gerecke says.

“In the society we live in today, we’re all sort of driven to create or invent or be the first person to do something in a new way,” Gerecke says. “I think these things are sort of universal: they keep us motivated to be better and strive for more, and that’s the tangled web that the Doctor weaves.”



JACKSON HINTON

PLEASE SIR, CAN I HAVE SOME LOVE? Catalyst Theatre’s production of *Frankenstein* wants us to think about what motivates and drives us in life.



LINE EDITORS

The *Gateway* is accepting applications for the following line editor positions** for the 2007/2008 publishing year:

MANAGING EDITOR
SENIOR NEWS EDITOR
DEPUTY NEWS EDITOR
OPINION EDITOR
SPORTS EDITOR
ARTS & ENTERTAINMENT EDITOR
PHOTO EDITOR
DESIGN & PRODUCTION EDITOR

All terms run from 1 May 2007 to 30 April 2008. The full-time paid portion of the job runs from mid-August to the end of April. Six issues of the *Gateway* will be produced over the summer months. All line editors will be expected to train on at least three of the six summer issues (unless granted leave by the hiring committee) for an honorarium of \$100/issue. In their full-time capacities, the salaries for each position are as follows: Managing and Senior News will receive \$1549.50* per month; all other line editors will receive \$1222.00* per month. Please note that candidates may apply for no more than two (2) positions, except by special dispensation of the Line Editor Selection Committee. Applicants should submit a covering letter, resumé and portfolio to **Gateway Business Manager (Steve Smith, 492-6669, biz@gateway.ualberta.ca)** by noon on Friday, 9 March 2007. Only shortlisted candidates will be contacted for interviews.

* Pay will be adjusted for CPI over the summer and may increase.

** Complete job descriptions (subject to change) are available at www.gateway.ualberta.ca/gsj

THE GATEWAY



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Turkish bookplates dedicated to broadening Western art

Art of Ankara Ex-libris Society

Runs 1 March-14 April
SNAP Gallery

GWYNETH DUNSFORD
Arts & Entertainment Writer

Do you think that tapestry weaving you found at a yard sale is the only ancient art form most worth reviving? SNAP Gallery hopes to convince you otherwise with its exhibition of *ex-libris* prints, on loan from the innovative Turkish art foundation, the Ankara Ex-libris Society.

Featuring upwards of a dozen artists, SNAP's latest exhibition marks the unprecedented showing of the Ankara Ex-libris Society in Canada, and to honour this occasion, society president Hasip Pektas himself will be present to inaugurate the exhibition.

"*Ex-libris* means 'From the books of,' and 500 years ago, the prints were used to indicate the ownership of books," says SNAP board member Earl McKenzie. "[Though] the *ex-libris* tradition is rather unknown in Canada, I think [Canadian audiences] will find it quite interesting."

Traditionally, a perfunctory coat of arms and the Latin words *ex-libris*

were affixed to the inside cover of the books to indicate a particular book's possessor. As *ex-libris* prints—otherwise known as bookplates—evolved into an art form in its own right, the subject matter began including images of cultural and political importance.

Ex-libris prints emerged in Europe nearly 500 years ago in response to the advent of the printing press and the subsequent mass production of books. The democratizing nature of this technology required a means for the nobility to assert their ownership over their precious collections of books. Now infrequently used as functional bookplates, contemporary *ex-libris* artists are no longer limited to the whims of their wealthy patrons.

"Some of the popular subject matter in the *ex-libris* tradition is cultural, such as music, while erotic prints are also a popular subject in *ex-libris*," McKenzie explains. "In the modern tradition, [the artists] will often dedicate the print to a well-known person. There are prints in this exhibition dedicated to Bill Gates of Microsoft, to George W Bush and to quite a famous Turkish writer, Orhan Pamuk. Through an *ex-libris* print, the artists will sometimes pick a fairly well known person and express their ideas about that person and their notoriety."



LIZ DURDEN

COCK-A-DOODLE DOODLE The Art of Ankara Ex-libris Society exhibition shows off some of its bookplate drawings.

Although Western interest in bookplates has waned, this artistic tradition has flourished in Turkey in recent years. The Turkish revival can partly be attributed to guiding influence of the Ankara Ex-libris Society. While travelling in the Middle East, McKenzie's interest in unfamiliar print mediums and print artists was piqued by the uniqueness of *ex-libris* prints. Looking to familiarize Canadian audiences with this art form, McKenzie collaborated with Pektas to

establish an exhibition at SNAP.

McKenzie anticipates that viewers of the current exhibition will appreciate the precision required in creating bookplates. Of the various mediums employed by *ex-libris* artists, McKenzie speculates that engraving will be particularly appealing to Canadian audiences unfamiliar with Old World artistic techniques. Likewise, McKenzie emphasizes that *ex-libris* prints are not limited to archaic methods of

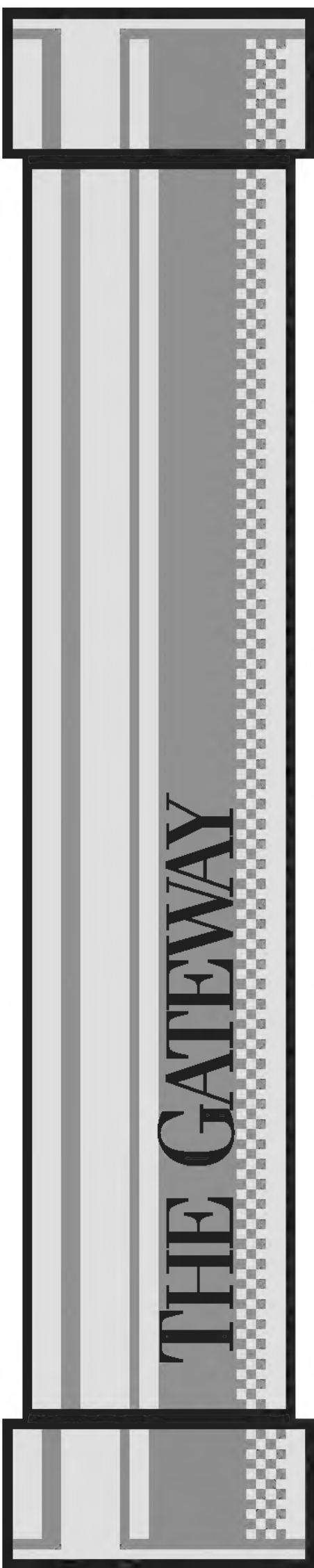
production, as their mediums are often as diverse as their subject matter.

"I can see artists who work in print media taking up this tradition," McKenzie says. "[Yet] I don't know if it will become something that people will [collect for their] home or institutional libraries. But even though I don't know if it would achieve that kind of popularity, I think within the print-enthusiast community, it would become more popular."

This is not an actual Internet tube, but an artist's recreation.

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Alberta

THE GATEWAY

volume XCVII number 38 ♦ the official student newspaper at the university of alberta ♦ www.thegatewayonline.ca ♦ thursday, 8 march, 2007



PHOTO ILLUSTRATION: LAUREN STIEGLITZ

EXTRA! EXTRA! Free daily newspapers are scattering across Edmonton. Full story page three.

SU councillors debate contentious budget cuts

SCOTT LILWALL
Deputy News Editor

Three budget recommendations made to Students' Council on Tuesday evening were shot down by councillors. The result, which might lead to raised student fees next year, have some questioning the process that went into forming the plan.

"My main frustration with the budget principles is that there was very little in terms of a consultation process," said Omer Yusuf, Vice-President (Student Life) said. "There was very little in the way of analyzing what the financial situation of the Students' Union is. What are the services of business or entertainment units the SU offers, and how are they being utilized?"

The principles, put together by the SU's Budget and Finance Committee (BFC), were designed to address the organization's financial hardships. Two of the plan's three main recommendations—repealing councillor remuneration and reversing the SU's ban on selling tobacco products, both of which could increase SU revenues by around \$30 000 each—revived discussion on some of last year's most hotly debated topics. A third suggestion, to eliminate funding to the Environmental Coordination of Students (ECOS) program, also drew fierce debate from opposing sides. If eliminated, the move could save the SU approximately \$35 000 annually.

According to Theresa Chapman, chair of the BFC, the recommendations were made in hopes of avoiding a student fee increase for next year.

"They were definitely the main changes," she said. "Most of the committee felt it was their responsibility to recommend things be cut, and not [suggest] a fee increase."

"My main frustration with the budget principles is that there was very little in terms of a consultation process."

OMER YUSUF,
SU VP (STUDENT LIFE)

Chapman said that eliminating pay for councillors was the obvious starting point when it came to deciding what to cut.

"We felt that if we were going to be raising fees, the most politically correct thing to do would be to not be paying ourselves. We felt that we shouldn't be paid for a volunteer position," she said.

But, Law Councillor Jonathan Tieman argued paying councillors for their time keeps talented representatives from moving on to other jobs.

PLEASE SEE BUDGET ♦ PAGE 4
ALSO READ FREHNER ON PAGE 9

Students tackle housing crisis

Affordable Housing Task Force looks to provincial government to help solve Alberta's shortage of affordable student residences

LIZ DURDEN
News Staff

With the current housing shortage across the province, and campus vacancy rates projected at less than one per cent for next year, Students' Union Vice-President (External) Dave Cournoyer took the opportunity to present recommendations to the provincial government's Affordable Housing Task Force on 21 February.

"It's almost impossible [to find housing]. I pay \$1200 for a double."

SHYAM RAM,
U OF A EDUCATION STUDENT

The SU suggested that the Government of Alberta create more student housing, eliminate municipal property tax on residences and provide funding so that the University can deal with deferred maintenance issues. Cournoyer believes that these suggestions would reduce the overall strain on the housing market, since U of A students comprise approximately 3.5 per cent of the greater Edmonton area's population.

"[The government] could alleviate pressures

on the general market by creating more student housing and investing in student housing," Cournoyer said. "Right now, in the University area, there is almost no vacancy, and the vacancies that do exist are generally high rent and out of the reach for most students."

Third-year education student Jane Hawes found it difficult to find housing when she moved to Edmonton from Saskatoon in the fall. She's currently living at the Campus Saint-Jean residences.

"It took a while—I came really, really early because I was told that the situation was going to be difficult, so I came in June or even before that to get housing for the fall. I actually had to rent a place from July on in order to [live in Edmonton over the summer]," Hawes said, adding that she pays around \$600 a month for a single room.

Fifth-year student Shyam Ram, studying both physical education and education, echoed Hawes' statement about the difficulties in finding housing.

"It's almost impossible [to find housing]. I pay \$1200 for a double," Ram stated.

According to the Canada Mortgage and Housing Corporation, Edmonton vacancy rates fell to 1.2 per cent in 2006. As stated by the SU submission, in the fall semester over 3800 undergraduate students—primarily from other parts of Alberta—came to the City and required housing.

PLEASE SEE HOUSING ♦ PAGE 4

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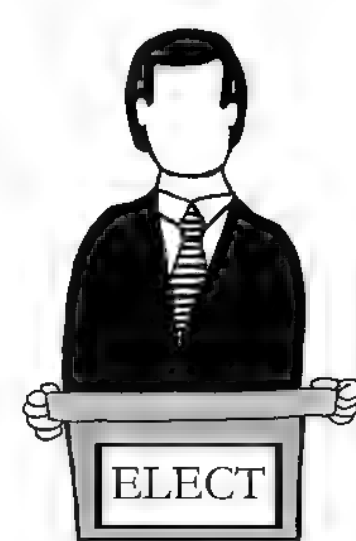
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Left to the imagination

The resurgence of burlesque in Canada hopes to put the "tease" back in striptease—and empower women.

FEATURE, PAGE 14-15



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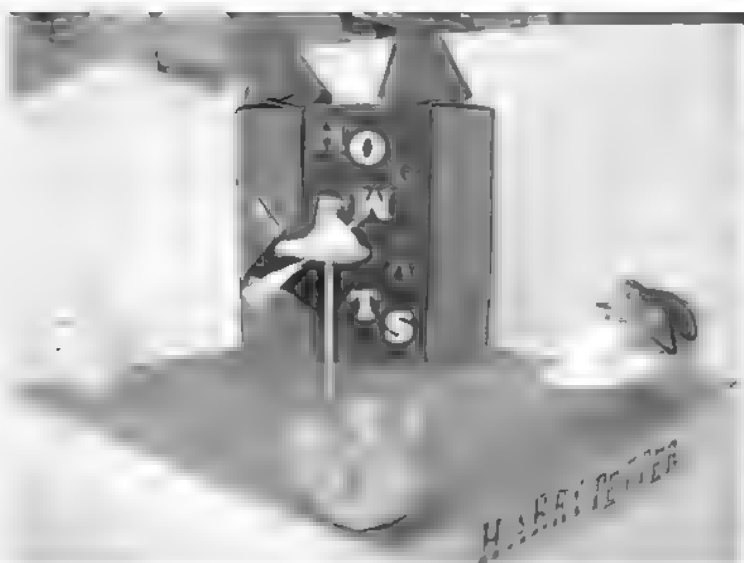
ON CAMPUS FRIDAY, 9 MARCH

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the bird and the bee

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MARIA KOTOVYCH
Arts & Entertainment Staff

If you can get away from the surfing stereotypes—namely beach bums and *The OC*—the soundtrack to Chris Malloy's film *A Brokedown Melody* may actually surprise and remind us that the wave riding culture extends beyond the boundaries of California and Hawaii.

In fact, the soundtrack does a fairly good job of making you forget that you're listening to music that's supposed to accompany a surfing documentary. Norwegian band Kings Of Convenience, along with Broken Social Scene's Feist, make "Know How" a catchy, atmospheric-rock tune while Pearl Jam's Eddie Vedder lends some impressive vocal work in the ukulele-backed "Goodbye."

I feel a little bit bad for Arcade Fire, honestly. It must be a touch depressing to become a massive critical success and then see your sound adopted by every 20-something urban Canadian musician with a slick haircut and a skinny tie.

With that in mind, one might expect Arcade Fire to break away from the wild success of *Funeral*; but, while *Neon Bible* adds some spit to their tried-and-true sound, there's nothing here that can't be found on earlier albums. Much to the relief of those who just want some more of the now-classic Arcade Fire, this leaves the rest of us wondering why purchasing this album is at all worthwhile. Indeed, it's not a positive

omen when your stand-out track is a reinvigorated version of 2003's "No Cars Go." *Neon Bible* is undoubtedly infectious and fun, but it offers very little that's new. There are even points during the album—namely in the opener "Black Mirror"—where some Swan Lake's breathy reverberations may have been an influence. Really, it seems that nothing can trump the epics like "Rebellion (Lies)" or "Woodlands National Anthem."

If you're a diehard Arcade Fire fan, *Neon Bible*'s "Intervention" and "Black Mirror" will satiate, but keep in mind that CBC Radio 3 will no doubt give these few good tracks a heavy rotation—and the podcast is free.

Oh no.

A notoriously odd songstress and former Missus John Lennon, Yoko Ono is at it again. This time, Ono takes a departure from her previous albums, where songs involved repeatedly burping and saying "Number 8," and creates *Yes, I'm a Witch*, an anthology of collaborative works.

It boggles the mind trying to understand how Ono managed to convince other artists to collaborate with her, even at the risk of damaging their careers, their brain cells and their prospects in the afterlife. Nevertheless, nearly 20 artists join forces with Ono on this album including Le Tigre, DJ Spooky, The

Flaming Lips and Peaches. The overall sound is a wee bit of Madonna, a wee bit of Elton John, an extremely healthy dose of electronica and a fatal overdose of screeching banshee.

The album *does* have its catchy moments, though. For instance, the song "Everyman Everywoman," a collaboration with Blow Up, really gets the toes tapping. Well, for the first 34 seconds. Then Yoko Ono joins in and one never really recovers from the shrill, inflection-ridden disease that is her voice. In fact, the first 34 seconds of every song on this album is extremely magical. The black magic of the witch, however, negates it all.

"She has met the Dalai Lama and Mother Teresa; she has managed an isolated Aboriginal community in the North of Canada and worked with street children in Egypt." That's what's boasted on NEeMA's website. Now, it's clear that this girl is a traveller—her album art is very earthy and sweet—but for a girl that's a born wanderer, one would assume that she's got her fair share of stories to tell.

NEeMA experiments with a variety of different sounds throughout her album. "Masi (Choukran)" plays like an exotic and haunting chant, but the seventh track, "Love Conquer Fear," is altered to give her voice a robotic

sound, which really just comes across as having been badly recorded. NEeMA claims to be a singer-songwriter, but perhaps only one of those titles is truly deserved. Her lyrics are honest, unique and beautiful—it's true—but you can't help but be distracted by the undeniable weakness of her voice. It's a truly saddening thing. You'll feel as though NEeMA has so much to talk about alongside the lovely accompanying music, but truth be told, this young lady is simply not a vocalist.

In some genres, sub-par vocals are acceptable, but the folk-pop world isn't one of them. Unfortunately, NEeMA and her messages are doomed to be lost in the shuffle.

Animals make a lot of unpleasant noises when they're hurt. If a cat was strangled, run over by a car or neutered without the benefit of an anesthetic, it would probably howl pretty darn loud—which is too bad, because this is what the bird and the bee sing like on their self-titled album.

The duo, Greg Kurstin and Inara George, create a sound that's nothing but grating on the ears. Their website says they sound like "a futuristic 1960s American film set in Brazil." This is a pretty accurate description of their sound, although someone needs to tell Ms George that she's not a soprano; her attempts to hit the high notes are often very strained, making her sound like she's drowning and calling for help

while gasping for air. It's not pretty. This goes on for most of the CD, and it's unfortunate, because the few times that she sings a bit lower, she doesn't sound all that bad.

The song's lyrics are also quite laughable. In "Again and Again," the duo sings: "Say my name, say my name / Say my stupid name. It's stupid how we always seem to do it again / Oh, oh." Um, okay. Your stupid names are Greg and Inara. What's next? "You're so stupid and perfect, and stupid and perfect / I hate you, I want you, I hate you, I hate you / Oh, oh." Their names aren't the only thing in this song that can be called "stupid."

This CD urgently needs a lot of help.

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UBC Thunderbirds
Seed: First
National ranking: First
2006/07 record: 21-2

Playoffs: 6-0, CW gold
Nationals trip: Ninth
Medals: Five gold, one silver

The defending CIS champions and Canada West-winning UBC Thunderbirds are on the verge of becoming a college sports dynasty. UBC is looking to capture its third CIS championship in four years as the team prepares to head to St. John's, and must be considered the odds-on favourite to win it all when they get there.

Led by Canada West first-team all-stars Kelsey Blair and Erica McGuinness, the T-Birds dominated the competition out West this season, losing only to Saskatchewan and Simon Fraser, who they beat on four other occasions.

Boris Kolby, the Ubysses



York Lions
Seed: Third
National ranking: Fifth
2006/07 record: 20-2

Playoffs: 3-0, OUA gold
Nationals trip: Fourth
Medals: One silver

The York Lions captured their first-ever OUA championship with a win over McMaster in the final. Co-captains Kim Gibbs and Brenan Rurak routinely score game-high points while Laura MacCallum is a force behind the three-point line.

While some teams have players who steal the show, the Lions share the glory. Where one player is lacking, another picks up the slack. The team is definitely unpredictable, but it's what makes them dangerous.

Precious Yutangco, Excalibur



McMaster Marauders
Seed: Fourth
National ranking: Second
2006/07 record: 21-1

Playoffs: 2-1, OUA silver
Nationals trip: Seventh
Medals: One bronze

With their loss to York in the OUA final, the Marauders have bought themselves a rematch for last year's opening round against the Simon Fraser Clan. SFU won a thriller 57-56 in overtime last time around, and the two teams should be poised to play each other just as tightly this season.

Reigning CIS defensive player-of-the-year Chiara Rocca provides a solid presence on the back end along with Lindsay DeGroot, the Mac star who led the OUA in rebounding and was fourth in points-per-game (18.05).

Dan Plouffe, CUP Sports Bureau Chief



Simon Fraser Clan
Seed: Fifth

National ranking: Third
2006/07 record: 21-2
Playoffs: 3-4, CW bronze
Nationals trip: Sixth
Medals: Two gold, one bronze

Putting a devastating 81-58 loss in the conference semi-finals behind them, the Clan stayed alive with an impressive 84-73 win over Winnipeg for Canada West bronze to earn their way to Newfoundland.

At 6'4", rookie Laurelle Weigl was red hot in the critical game, shooting 11-12

from the field. Senior post Julia Wilson, who has struggled in the playoffs, can still break out as she demonstrated with her eleven points—all in the last quarter—against Winnipeg. Only UBC beat SFU in the regular season, and they added two more wins in the division final. Unfortunately for the Clan, if they can get past McMaster, the Thunderbirds loom as a potential semi-final opponent.

Gregg Whitlock, the Peak



Memorial Sea-Hawks
Seed: Sixth
National ranking: NR
2006/07 record: 14-6

Playoffs: 2-0, AUS gold
Nationals trip: Sixth
Medals: None

The host Sea-Hawks will have momentum on their side, thanks to last weekend's AUS championship win over Dalhousie, as they pursue their first CIS medal. Conference MVP Katherine Quackenbush is well known for her defensive abilities, but has really stepped up on offence, especially from behind the arc, to lead the team in scoring.

Rookie forward Victoria Thistle, also a Sea-Hawk soccer player, offers strength and athleticism; she owns the team's best shooting percentage. Memorial is undersized in the post, but coach Doug Partridge says his team makes up for it by being quicker and more athletic in several positions.

Courtney Barbour, the Muse



Laval Rouge et Or
Seed: Seventh
National ranking: Tenth
2006/07 record: 14-2

Playoffs: 2-0, QSSF gold
Nationals trip: 13th
Medals: One silver, two bronze

It's unusual to say that an entire conference is in rebuilding mode, but the fact that Laval was able to outclass its four Québec opponents with a team that has more rookies than returning players suggests that's exactly the case.

The Rouge et Or have missed only one Nationals this decade but have never won the big show. QSSF rookie-of-the-year Marie-Michelle Genois led the conference in scoring while second-year forwards Myriam Lamarre and Karine Bibeau were also offensive forces.

Dan Plouffe, CUP Sports Bureau Chief



Dalhousie Tigers
Seed: Eighth
National ranking: Eighth
2006/07 record: 16-4

Playoffs: 1-1, AUS silver
Nationals trip: Seventh
Medals: One silver

Despite the fact that they already had a guaranteed berth in Nationals, the Tigers loss to Memorial in the AUS final hurt them quite a bit as they now face the daunting task of taking out the defending national champs in the first round.

It'll take a miracle from the likes of Kathleen McNeil and veteran Kelly Donald on offence, and plenty of rebounds at both ends from Laurie Girdwood as Dalhousie takes on powerhouse UBC in the tournament's opening contest in search of its first CIS medal since 1980.

Dan Plouffe, CUP Sports Bureau Chief



FILE PHOTO: ANDREW RURAK

REACH FOR THE TOP The Pandas hopes for a medal at Nationals are up in the air as they compete in St. John's.

Mining gold on the Rock

The Pandas basketball squad returns to Nationals for the first time since 2001 prepared to do damage with a young, dangerous squad and a high seed

PAUL OWEN
Sports Editor

Even head coach Scott Edwards was a little surprised that his Pandas basketball squad upset Simon Fraser and made it to the Canada West gold medal game last weekend.

"Yeah, I was a little shocked," he admitted. "[The players] were mad about how they played [SFU] last time, and they wanted to redeem themselves in their effort level. We really jumped on them early, and we really shocked [them], and they never recovered after the first quarter."

Though Alberta lost to UBC in the conference final, the second-place finish still netted them a trip to the CIS Championships hosted in St. John's by Memorial University. For a team coming off back-to-back 9-11 seasons, it's been a long road that took them from the start of the season to Newfoundland, but it's one that they feel has yet to reach its destination.

"I'm excited that everyone around us is pleasantly surprised so far, but we have to set high goals for ourselves and I'll be really disappointed if we don't play well this weekend," Edwards said.

But more important for the Pandas than playing well will be playing consistently. Edwards believes that his team has the ability to outscore any of their potential opponents, but noted that they've yet to impress in two consecutive games in the playoffs. With

only two players with more than three years experience, the Pandas are one of the youngest teams in the tournament, and harnessing their excitement and nerves will be a challenge.

"They're so excited to be here that I don't think it's going to be any problem getting them ready to play," Edwards said of his team, who arrived in St. John's on Tuesday to prepare for the tournament. "Hopefully we can use their youthful energy to get their legs going, and hopefully they can play through jitters by just playing hard."

As well as fighting through their nerves—none of the players had won a playoff game before this season—Alberta will need to control themselves on the court, according to Edwards.

"How we handle adversity and when things don't go our way [is key]. If we have a poor shooting night, how do we compete defensively to give ourselves a chance to win anyways? What if there's an injury? What if there's foul trouble? What if, what if, what if? [That's] been our biggest challenge all year," he admitted.

Most notably, point guard Ashley Wigg will need to play like she did in the conference finals for the Pandas to have a shot at gold.

"I've asked kids like Ashley Wigg to start playing with emotion that is channelled properly, and in [the Canada West Final Four] you saw a kid who played two great basketball games and didn't let anything get to her," Edwards said. "She could be the

best player on our team if she chooses to play the way she did [against UBC and SFU]. If she plays like that, we'll be tough to beat."

Working in Alberta's favour is their second-seed in the tournament of eight teams. While it's not a ranking Edwards feels the Pandas necessarily deserve, it allows Alberta to avoid Simon Fraser and UBC—the two teams in the field that have defeated them this year—potentially until the final. Instead, the conference champions of Ontario, Québec and the Atlantic—York, Laval and Memorial—stand between Alberta and Saturday's gold medal game.

"Our side of the draw is full of all the conference champions, so we're certainly up against it that way because all these teams have championship mettle and they've proven they can do it in their own conference," Edwards said.

"The seeding is probably high for who we are as a team. Even looking at the [other teams], we have the most losses of any team in the tournament, yet we're the two-seed. I think that's more of a reflection on our conference and the tough games we play. I don't think we're the second-best team here, but we want to go out and play with those teams."

The Pandas start their title quest Friday at 3:30pm MST against the Laval Rouge et Or. The gold medal game will be live on the Score Sunday at 2pm.

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Success a surprise for track teams

NICK FROST
 Sports Staff

After a strong showing at the Canada West Championships to end a season that was otherwise shrouded in uncertainty, the University of Alberta track teams have medal aspirations as they travel to Montréal to compete in the CIS Championships this weekend.

At the beginning of the 2006/07 season, neither the Bears nor Pandas would've anticipated that they'd have this much momentum going into the year's pinnacle event. Both squads lost several important pieces—none bigger than last year's triple gold medallist, Carline Muir. Looking forward however, both Alberta teams are finally in the mindset that they're much better than their relative inexperience may have once made them seem—particularly with a silver-medal performance by the Pandas and fourth-place finish for the Bears at Canada West.

"It was a rebuilding year for us," coach Georgette Reed said. "We lost a few key people from last year's squad. However, I still think that we've got a lot of good young talent on both sides of this team, and should have some good results. We're hoping for, at least, a top-five or -six finish for both teams."

After showing up everyone but the Calgary Dinos at the conference finals, the women's team will be heading into Montréal with the highest expectations they've had all season. Even the national rankings don't appear to be much of a concern to them, as the ninth-ranked Pandas defeated three of the four Canada West teams ranked ahead of them in the conference championships. Anchored by strong sprinters in the 60m and 300m dashes, as well as the 4x200m and 4x400m relays, the Pandas are preparing to surprise a few people on the track at Nationals.

"The Pandas will probably score a



FILE PHOTO: PETE YEE

RAISING THE BAR The Bears and Pandas have hope for medals at Nationals this weekend, even though they started the season with low expectations.

little bit higher than the Bears because they've really come on this year and have given us some great results recently," Reed explained. "We've had strong performances all year from people like Janelle Khan, Aimée McMillan, Melissa Jeremy, Breanne Carter and Zannifer Carter. That whole group has done quite well for us."

While the men didn't finish with a medal at Canada West, it's hard to discount them from being in the thick of the medal hunt at Nationals. Though they aren't heading into this weekend ranked as high as they were in 2005/06 (fourth in the country), the Bears hope to improve on the bronze medals they picked up last year. The men's team is currently ranked seventh in the country, and boasts a veteran laden roster—highlighted by fourth-year sprinter Neville Wright, who will be a definite medal contender in the men's 60m dash and 4x200m relay, and fifth-year triple-jumper, Jason Moss.

"Of course, Neville Wright will be a huge weapon for us going in," Reed said. "Being that this is his last year,

I think he's really going to try and dominate in the men's 60m dash, as well as be a contributor on the men's relay team. We've also got Jason Moss, who is also in his last year and is probably hoping for a better showing at Nationals in the triple jump than he had at Canada West."

After getting a good look at the rest of the field throughout the year, Reed believes that both her teams are now at a level where they should be able to put up a solid fight against the best the country has to offer and come away with a favourable result.

"I think we should stack up very well at CIS," Reed said. "We're really strong in some events more than others, but we generally feel good going in. We're pretty strong in the women's 300m dash, as well as the 4x200 and 4x400 women's relay teams, and we've also got some strong competitors in the jumping events."

The CIS Championship starts Thursday at 2:00pm ET at McGill University and continues until Saturday evening.

Time to knock rocks between the sheets

TREVOR
 PHILLIPS



Sports
 Commentary

March has come, and that means it's time for Canada's other, other original past-time to take centre stage. There are only two times in a man's life when it's okay to wear a skirt while manning a broom, and the Brier is way better than any Scottish wedding I've been to.

This weekend, the country's greatest stone hurlers and sweepers make their way to Hamilton to challenge for the Tim Hortons Tankard, more commonly known as the Canadian men's curling National Championship. It's a glorious time to be a curling fan—waking everyday to the blood curdling screams of men yelling "Harder!" and drifting slowly off to sleep as they sing "Whoa, whoa!" Really there are no sweeter sounds than the love song of the rock-caster. Unfortunately, the only ones making their way down to Copps Coliseum to take in the Grey Cup of curling this year are the players.

For too many draws this week the more than 17 000 multi-coloured seats of the arena have been empty, and the energy has been sucked out of the place. This is despite the fact that this year's Brier has an incredibly strong and talented field. There are

two past Brier Champions (Alberta's Kevin Martin and Manitoba's Jeff Stoughton), a two-time World Champion (Ontario's Glenn Howard) and an Olympic gold medallist (Newfoundland's Brad Gushue). Eleven of the twelve skips are making at least their second appearance at the Brier—Howard leads the way with nine, while Nova Scotia's Mark Kehoe is the lone rookie. Still, the lure of seeing some of the world's best curling isn't enough to drag Hamiltonians out to the pebble.

What the Canadian Curling Association (CCA) needs to recognize is that the Brier—and the female version, the Scotties Tournament of Hearts—needs to stay in the heartland of curling: the Prairies. From Lake of the Woods to Lake Louise, there's nothing better to do than to go down to the Brier Patch at 9am and get drunk off coffee and Baileys. Last week Lethbridge, a fine city in the heart of the Bread Basket of Canada, hosted the Tournament of Hearts to great attendance and intense atmosphere. For most of the tournament, the building was full—even though the curling was one-tenth the talent level of the men's championship in Hamilton.

In four of the last five years, the Brier has been held in Prairie venues: Calgary in '02, Saskatoon in '03, Edmonton in '05 and Regina in '06. When the first three cities hosted, they attracted over 235 000 people each for the eight day event—the highest numbers ever seen by the

CCA—with Edmonton breaking the record with over 281 000 patrons at Rexall Place. In Regina, the host city was shocked to find out that they had made over a million dollars in profit by hosting the event. Surely, this is enough evidence to show that curling matters in the Canadian flatlands. Yet, when the annual tourney was held in Halifax in 2004, a little less than 159 000 people made their way through the turnstiles at the 11 000 seat arena.

Now, this argument isn't based on the ideology that bigger is better; having fewer people in the crowd affects the game as well. When there's less warmth from all the bodies in the arena, the ice stays colder longer, which makes the stones curl less and the shots less challenging. Additionally, curling fans are a unique bunch that party with the intensity of a European soccer fan or a pre-shaved-head Britney Spears on a post-rehab drinking binge. Most importantly, nowhere else in the world can you hear TSN curling analyst and all around great guy Vic Rauter go nuts when a stone flies through the house on the sixth day of action. It's that kind of love for the game that keeps you coming back for more.

So CCA, I say keep the Brier in the only place that can appreciate it: the West. And to the East Coast I say nothing because I am ashamed of you and your lack of respect for the greatest game on ice that doesn't involve skates. Except for you Newfoundland, I know you love curling too.

Familiar foes meet in Canada West hockey final

PAUL OWEN
Sports Editor

It's not surprising that the Golden Bears and Saskatchewan Huskies are facing off for the Canada West hockey title this weekend. After all, this will be the sixth-straight season that the two teams have met in the conference final.

"The two programs respect each other and they've both been battling for that top spot in Canada West year-after-year," Alberta head coach Eric Thurston said. "It breeds bitterness, rivalry and respect. There's only really one way to describe it: it's going to be war. These guys have also played against each other in the Western Hockey League, so there's a healthy hate built up between the two programs."

Adding to the tension between the two clubs this season is that only the winner will advance to the CIS Championships in Moncton. For the past two years, Canada West had three and then two spots in the National tournament since Alberta was hosting, but with the tournament moving to New Brunswick this year, Canada West only has one bid.

"It's a real shame that—for the quality of teams in Canada West—only one team gets to go," Thurston said. "It's something that was decided by CIS, so we knew [before the season] what we were getting ourselves into."

While Alberta's defensive core has been decimated by injuries this season, the unit is finally healthy again and, according to Thurston, their performance is crucial to the Bears' success against the Huskies.

"The key is going to be playing solid



FILE PHOTO: JOSH NAULT

TAKING A SHOT AT THE TITLE Alberta will renew hostilities with Saskatchewan this weekend, and their play had better be as sharp as their skates.

defensively in our end; they're going to get chances, but we need to eliminate the number of chances and eliminating the good scoring chances," he said. "Aaron [Sorochan]'s going to make those stops, and we need to be there to clear out the rebounds or the guys in front of the net."

Keeping Saskatchewan out of the Alberta zone will be made more difficult by the Saskatchewan offence. The Husky forwards are adept at controlling the puck along the boards and wearing

down defences.

"[Saskatchewan does] a very good job of cycling the puck and changing the point of attack going from side to side. So we need to finish our check and come back on the defensive side," Thurston explained.

In order to negate the Saskatchewan cycle, Alberta will need to be a "puck possession" team, according to Thurston, who added that getting the nerves out early and putting pressure on the Huskies defenders will give

Alberta the advantage.

"To start the games—the first five or ten minutes—you're going to have a little bit of the jitters, but our guys trust each other and they have confidence that our talent will always be there. But if you don't work hard and win those one-on-one battles, you're talent doesn't mean anything," he explained.

"Defencemen aren't going to be good when their noses are pressed up against the glass and they know

they're going to get hit, so you have to be quick and get on the forecheck and establish yourselves down low early in the game."

The weekend set kicks off at Clare Drake Arena on Friday at 7:30pm and continues Saturday at the same time. Should a third game be necessary to decide a winner, it will go Sunday at 7pm. All three games can be heard live on CJSR, with the call brought to you by Bob "GM" Stauffer and Dean Millard.

BE SEEN IN GREEN ON THE YELLOW PARTY BUS

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EDMONTON PUB CRAWLS

Evolving
Equality

Hate Crimes & Human Rights
What You Should Know and What You Can Do to Create a Safer Campus Community

March 21, '07
5:00–6:30pm
Room 165
Education South Building

> **Sergeant Robinder Gill**
Edmonton Police Service's Hate and Bias Crime Unit

> **Kristopher Wells**
Member, Edmonton Police Chief's Advisory Council

All members of the university and larger community are invited to attend this **FREE** event.

Sign language interpreting and real time captioning services will be provided.

This event is in recognition of March 21 as the International Day for the Elimination of Racial Discrimination.

Office of Human Rights
The numbers, you are unique

INSIDE OUT

Students' Union Employment Opportunities



TERMS OF OFFICE: 1 MAY 2007 TO 30 APRIL 2008 (IN MOST CASES)

APPLICATION DEADLINE: MONDAY, 12 MARCH, 2007, 5:00 PM NO EXCEPTIONS

SUBMIT APPLICATION, COVER LETTER, REFERENCE LETTERS AND RESUME TO 2-900 SUB

APPLICATION FORMS: AVAILABLE AT SU RECEPTION DESK 2-900 SUB, AND SUB, HUB, CAB, ETLIC INFO BOOTHS AND FACULTY ASSOCIATION OFFICES OR ONLINE AT WWW.SU.UALBERTA.CA.

important instructions

- Please submit only single sided documents. We thank everyone who applies, however ONLY shortlisted applicants will be notified.
- Please be available for the noted interview time.
- Applicants must be undergraduate students and have paid full Students' Union fees.
- Positions subject to Council ratification and signing of employment contract.

ASSOCIATE VICE PRESIDENT ACADEMIC

Reports to the VP Academic. Assists and reports on various academic issues – coordinating projects related to academic affairs. Represent the VP Academic and serve as the resource person for the ARG, GFCSC and student reps on University committees. This position requires a minimum of 20 hours per week in office time.

Remuneration: \$1182/month

For further information contact the VP Academic at 492-4236

Interviews scheduled for Monday, March 26, starting at 5:00 pm.

ASSOCIATE VICE PRESIDENT EXTERNAL

Reports to the VP External. Assists with organization of on and off-campus events designed to introduce members of the community and prospective students to the Students' Union and the U of A. Minimum of 20 hours per week in office time required.

Remuneration: \$1182/month

For further information contact the VP External 492-4236

Interviews scheduled for Monday, March 26, starting at 5:00 pm.

ASSOCIATE VICE PRESIDENT STUDENT LIFE

Reports to the VP Student Life. Assists with the programming, events and the volunteer management components of the Student Life portfolio as well as other duties. Minimum of 20 hours per week in office time required.

Remuneration: \$1182/month

For further information contact the VP Student Life at 492-4236

Interviews scheduled for Wednesday, March 28, starting at 5:00 pm.

CHIEF RETURNING OFFICER

Reports to Students' Council and oversees all electoral logistics. Must be familiar with election process and bylaws. Excellent project management skills are required to succeed in this position.

Remuneration: \$4032.00 flat fee

For further information contact Catherine van de Braak, ea@su.ualberta.ca

Interviews scheduled for Thursday, March 29, starting at 5:00 pm.

ECOS (ENVIRONMENTAL COORDINATION OFFICE OF STUDENTS) DIRECTOR* (POSITION CURRENTLY UNDER REVIEW)

Reports to the Manager Student Services. The Director of ECOS is responsible for researching, developing and implementing environmental programs for the Students' Union and students on Campus.

Remuneration: \$1400/month

For further information contact the Manager of Student Services at 492-4236.

Interviews scheduled for Tuesday, March 27, starting at 7:00 pm.

OMBUDSERVICE DIRECTOR (2)*

Reports to the Manager Student Services. The OmbudService is a joint U of A and SU service. The service is an advocate for fairness and due process and is responsible for information and referral on University policy, and protocols related to the academic and personal well being of all students.

Remuneration: \$1420/month

For further information contact the Manager of Student Services at 492-4236.

Interviews scheduled for Tuesday, March 27, starting at 4:30 pm.

SAFEWALK DIRECTOR*

Reports to the Manager Student Services. Responsible for the overall operation of the Safewalk program, including working with other units on campus to improve and promote safety on campus. Excellent opportunity to develop volunteer management and administrative skills.

Remuneration: \$1450/month

For further information contact the Manager of Student Services at 492-4236.

Interviews scheduled for Friday, March 23, starting at 7:00 pm.

STUDENT DISTRESS CENTRE DIRECTOR*

Reports to the Manager Student Services. In conjunction with the Distress Line, offers peer counseling, crisis intervention and information/referral services to the campus community. Must have at least one year of comparable peer-counseling experience.

Remuneration: \$1450/month

For further information contact the Manager of Student Services at 492-4236.

Interviews scheduled for Friday, March 23, starting at 4:30 pm.

STUDENT GROUP SERVICES DIRECTOR*

Reports to the Manager Student Services. Responsible for organizing and providing support to a diverse array of over 300 student groups on campus, including group registration, risk management, training and granting.

Remuneration: \$1400/month

For further information contact the Manager of Student Services at 492-4236.

Interviews scheduled for Monday, March 26, starting at 4:30 pm.

***ALL DIRECTOR'S POSITIONS ARE 30 HOURS PER WEEK**



On Election Day, _____
(presidential candidate) prepared for the most _____
(adjective) day of his/her life. After waking up, he/she _____
(past tense verb), _____
(past tense verb), and _____
(just say 'shat' and get it over with). What a day it would be!

Meanwhile, _____
(different presidential candidate) groomed his/her immaculate _____
(shorn head, neck beard or anime hair) and practiced his/her _____
(victory / concession) speech. "I vow to lower _____
(cost/fee) so the _____
(number between 10 and 200) of you stop bitching and to change _____
(rhetorical SU policy gripe)!" Lastly, _____
(final presidential candidate) found a group of _____
(adjective) professors and shouted at them for _____
(not lowering tuition, not speaking English or not having the Dragon Balls) *

Over with the VPOF candidates, Eamonn Gamble added _____
(superfluous position) to his resumé while Jesse Hahn read a book about _____
(shystery future occupation). Handle our money well, boys!

But it wasn't as quiet for the VP Academic contenders, as Bryant Lukes _____
(past tense verb) with _____
(hyperbolic symptom of global warming). Through the excitement, Bobby Samuel _____
(past tense sexual act) to a stack of five-out-of-five teacher evaluations.

The uncontested candidates running for VP _____
(synonym for pointless) and VPX _____
(add two more Xs if you're feeling saucy), Chris Le and Steven Dollansky, thought about what they will do next year since their positions are essentially guaranteed. While Le began planning _____
(low turnout SU event), Dollansky _____
(what the hell does VPX even do?) *

At plebiscite headquarters, Coke No hung out with some APIRG peeps and discussed the latest hemp _____
(article of clothing) and _____
(ate vegan chili / played bongos / both). Coke Yes kicked back and enjoyed the _____
(cool), _____
(refreshing) taste that only Coca-Cola can offer, after which they made jokes about _____
(atrocities in a developing nation) *

Finally, Dave Cournoyer got off a _____
(form of public transportation) and looked over the _____
(negative adjective) state of this year's candidates as a single drop of _____
(fluid) streamed down his face. " _____
(mild oath, eg "zounds!")", he screamed, as the transformation began to take hold. By _____
(three or more prominent political figures)'s power combined, he is **DemocRobot**, destined to uphold the values of _____
(noun), _____
(noun), and _____
(type of excrement) !



Ha-HA! The electorate makes hilarious mockery of the campaigners! **DemocRobot**, engage pelvic thrust servos!

*E-mail your best Rad Libs to
gateway@gateway.ualberta.ca!*

Toute lumière à sa part d’ombre

Factory Girl

Réalisé par Georges Hickenlooper
à l’affiche Sienna Miller, Guy Pierce et
Hayden Christensen
Princess Theatre
Encore en salle

ROMAIN CHAREYRON
Arts et Spectacles

La tâche à laquelle s’attelle le réalisateur Owen Gleiberman dans son film *Factory Girl* est double : il doit non seulement y dresser le portrait de certaines des légendes de notre siècle et, avec elles, le contexte historique qui les a vu naître.

S’il est bien un artiste dont l’œuvre ne peut se comprendre qu’à l’aune de l’époque qui l’a engendrée, c’est bien Andy Warhol : New York, les années 60, la Factory, la libération des mœurs, autant d’éléments qui donnent son ton au récit, définissant une époque, une culture et une pensée qui ont joué un rôle primordial dans le destin du pays ainsi que dans celui des êtres qui nous sont présentés à l’écran.

De Warhol il est bien entendu question, mais aussi et surtout de celle qui fut sa muse, Edie Sedgwick, jeune fille de la grande bourgeoisie venue chercher à New York le souffle de folie qui manquait à sa vie. Cette folie, cette décadence, elle va les trouver et s’en abreuver jusqu’à l’ivresse, mais pas de celle qui vous trouble pour un temps, plutôt de celle qui vous plonge au cœur de la nuit pour ne plus vous

en laisser sortir. Aux côtés du maître Warhol, à la fois Pygmalion, confident et, aux heures les plus sombres, ennemi intime, Edie va tout connaître, les plus grands bonheurs de la vie comme les trahisons les plus douloureuses.

Tel une toile de Warhol, le film captive par son esthétique, mais ne nous laisse pas toujours l’occasion d’aller voir au-delà, là où pleurent les cœurs et se brisent les vies.

Femme-enfant dont les grands yeux de faon révèlent une fragilité et une sensibilité à fleur de peau que la gloire et les drogues ne parviendront jamais à faire taire, Edie ne résistera pas au tourbillon dans lequel l’époque va la transporter et dont elle va devenir l’icône tragique et involontaire.

Dans ce genre cinématographique, aussi spécifique qu’épineux, qu’est la biographie filmée, le réalisateur se sort avec des bonheurs divers. Il faut d’abord lui reconnaître d’avoir trouvé en Sienna Miller et Guy Pearce des interprètes au diapason des rôles qu’ils interprètent. La ressemblance physique que la première entretient avec

son modèle des atouts premiers du film. Elle arrive parfaitement à capter et à transmettre cet égarement et cette léthargie du personnage, perdue dans un univers qui va la mettre sur un piédestal avant de la broyer.

Quant à Guy Pearce il évite l’écueil majeur qui eut été de se laisser fasciner par l’aura du personnage qu’il interprète. Il parvient à rendre toutes les contradictions du personnage de Warhol, tantôt jeune homme timide dévoré par ses complexes, tantôt monstre de froideur prêt à tout sacrifier sur l’autel de la gloire.

Si le film parvient avec assez de justesse à capter toute la noirceur qui se cache derrière ce monde d’images et d’illusions, il peine en revanche davantage à nous faire pénétrer au cœur des personnages et à nous faire ressentir toute la complexité de leurs rapports et de leurs déchirements intimes.

On eu aimé que la romance entre Edie et Bob Dylan fut plus fouillée et ne se résume pas à une simple blutette, d’autant qu’il se met ici en place un questionnement intéressant sur la renommée et le rôle de l’artiste. De même qu’on aurait souhaité que le récit aille creuser davantage dans les rapports, que l’on devine troubles, entre Edie et son père.

Tel une toile de Warhol, le film captive par son esthétique, mais ne nous laisse pas toujours l’occasion d’aller voir au-delà, là où pleurent les cœurs et se brisent les vies.

Apocalypse et rédemption

Quoique réchauffée par l’homme, la terre change de température à cause de phénomènes naturels.

JESSIKA CÔTE-PAQUET
Chroniques d’idées

Nous sommes bombardés d’informations contradictoires sur le réchauffement planétaire : certains parlent de fin du monde alors que certains parlent de canulars.

Avis publics bien intéressants, mais n’avez-vous jamais voulu connaître les preuves de ces allégations? Il est simpliste de penser que tout est relié à un simple taux de gaz carbonique dans l’atmosphère. Il y a certainement plus que cela à la réflexion. Plongeons dans ce débat et voyons si tout est noir et blanc comme semble le croire le public.

La terre a depuis sa création des variations de température qui seraient le résultat des variations de conditions comme l’intensité des rayons du Soleil, la forme de sa trajectoire autour du Soleil (cercle à ellipse), son changement d’inclinaison de son axe pour n’en citer que quelques uns.

Aussi, au début de sa création, la terre était une sphère bouillante de matériel qui s’est refroidit depuis donnant la croûte terrestre. De ce fait s’explique que la température moyenne de la terre est entre huit et quinze degrés de plus que celle d’aujourd’hui.

Ces 1,8 derniers millions d’années sont les mieux documentés et nous savons pertinemment que notre planète connaît des périodes glaciaires où les glaciers prennent de l’expansion et des périodes interglaciaires où les glaciers fondent. C’est le cas aujourd’hui. Ces fluctuations seraient beaucoup plus courtes (milliers d’années) que dans le passé et nous ne connaissons aucune théorie qui donne une explication satisfaisante à ce phénomène.

Cependant, il y a une concordance entre les périodes interglaciaires et un niveau élevé de gaz à effets de serre dans l’atmosphère. À qui la faute? L’homme n’a commencé à introduire massivement des gaz à effets de serre qu’aux alentours de 1850.

Alors, si les fluctuations se sont toujours produites sans notre aide, comment être sûr que nous sommes directement responsables du réchauffement planétaire contemporain? Saviez-vous qu’entre 1950 et 1980, nous avons traversé un refroidisse-

ment climatique?

Il est important de comprendre les effets opposés des aérosols et des gaz à effets de serre. Ces derniers bloquent les infrarouges émis de la terre et les rayons solaires reflétés par la surface terrestre de s’échapper de notre atmosphère. Les aérosols empêchent plutôt les rayons solaires de pénétrer notre atmosphère.

Donc, leurs effets s’additionnent : la température globale n’augmente ou diminue de façon drastique et nous empoisonnons de plus en plus notre atmosphère avec des gaz et des particules dangereuses pour les être vivants.

Donc, le réchauffement planétaire aurait été ralenti par les polluants solides et par les océans. Effectivement, il y a échange de gaz carbonique en cas de débalancement entre l’atmosphère et les océans. Le gaz atmosphérique contient beaucoup plus de gaz carbonique alors les océans emmagasinent ce gaz pour rétablir l’équilibre.

Mais, qu’est-ce qui arrivera lorsque les eaux seront saturées? aurait été ralenti par les polluants solides et par les océans.

Effectivement, il y a échange de gaz carbonique en cas de débalancement entre l’atmosphère et les océans. Le gaz atmosphérique contient beaucoup plus de gaz carbonique alors les océans emmagasinent ce gaz pour rétablir l’équilibre. Mais, qu’est-ce qui arrivera lorsque les eaux seront saturées?

Malgré la confirmation récente du réchauffement climatique qui nous vient de l’Organisation des Nations Unis, peu d’actions sont entreprises. Mais, à la vérité, la population ne veut tout simplement pas délaisser son confort pour protéger notre environnement que nous partageons avec des milliards d’êtres vivants. Maintenant, plus personne ne peut dire que cela ne les concerne pas : nous le vivons maintenant avec des hauts taux de cancers et des problèmes de santé.

Si les températures augmentent encore, les tropiques deviendront quasi-désertiques et les océans, enrichis d’eaux douces des glaciers, recouvriront un plus grand pourcentage des continents. Cela signifiera plus de guerres pour des ressources que nous croyons acquises.

Quand la religion doit se questionner...

GAÉTAN-PHILIPPE BEAULIÈRE
Chroniques d’idées

OTTAWA (PUC)—Les trois invités ont abondamment discuté d’une conciliation possible de l’homosexualité et de la religion. Les organisateurs prévoyait initialement regrouper des représentants des plus grandes religions, mais tous les invités présents étaient chrétiens. Les religions Ba’hai, bouddhiste, hindoue et islamique ont donc brillé par leur absence. Absence redevable, selon l’animateur du débat et étudiant au doctorat à l’U d’O Tony Lovink, à une «organisation hiérarchique» différente de celle de la chrétienté. Linda Privitera, Norman Prince et Brian Cornelius se sont donc succédé au micro pour faire la promotion d’une intégration de la communauté homosexuelle au sein des églises chrétiennes.

Tout débat sérieux ayant trait à la religion chrétienne comporte nécessairement une part de théologie. On ne s’étonne pas de la critique émise par les invités à l’égard de l’interprétation traditionnelle de la Bible. Le pasteur Brian Cornelius a préconisé une interprétation «non pas littérale, mais métaphorique». «Les écritures doivent être saisies dans leur dimension mystique» a lancé le représentant de la First United Church, une congrégation se démarquant par sa grande intégration de la communauté homosexuelle. Il n’est pas rare, selon ce pasteur, que 30% à 40% des personnes présentes lors de leurs cérémonies soient membres d’une famille homoparentale.

Linda Privitera est un curé associé honoraire de l’Église anglicane dont le mariage à une femme a empêché limite considérablement l’avancement au sein de sa paroisse. Elle a souligné pour sa part les avantages d’une «herméneutique de la suspicion», selon laquelle les textes sacrés tels la Bible doivent être abordés avec un sens critique. «Au moment de

lire la Bible, nous devons nous demander: qui a été inclus? qui a été exclu?» indique-t-elle en présentant le rôle mineur accordé aux femmes et aux minorités ethniques dans les récits bibliques comme une preuve de leur partialité.

Le catholique Norman Price a, quant à lui, promu une «approche moderne de la sexualité» plus adaptée aux réalités contemporaines que «l’interprétation stricte de la Bible redevable à St-Augustin». L’église catholique perçoit la sexualité comme étant «intrinsèquement déviate et uniquement valide lorsque vécue au sein d’un couple marié et lorsqu’elle est orientée vers la procréation» a-t-il laissé tomber. Il estime ces prises de positions sont résolument obsolètes. L’intransigeance de l’Église catholique a été un facteur clé de la Révolution tranquille, et elle est largement responsable du rejet catégorique de la religion effectué par les Québécois selon le montréalais qui estime par ailleurs que cette «intransigeance» explique la désertion récente des cérémonies religieuses comme les messes. Aussi le combat des homosexuels catholique est-il à mettre en parallèle avec celui des catholiques promouvant l’ordination des femmes, l’éducation à la vie sexuelle et à l’utilisation de contraceptifs, autant de pratiques que l’Église s’obstine à condamner.

Toutefois, au-delà de son inadéquation avec les réalités contemporaines, l’attitude des dirigeants chrétiens accuse une contradiction flagrante avec les fondements même de la religion, a affirmé le curé Linda Privitera. «Jésus a toujours été vers les marginaux. Il a toujours dit: “Ceux-ci sont inclus”» a-t-elle dit pour illustrer l’importance de l’ouverture et de la tolérance dans la Bible.

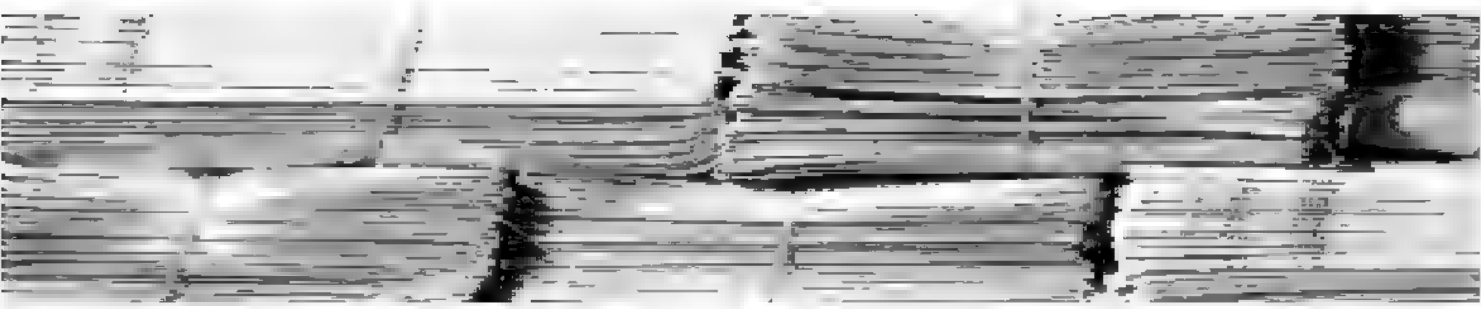
Aux dires du pasteur Brian Corneilus, l’homosexualité est un «cadeau de Dieu au monde» participant à une plus grande diversité. Les moyens empruntés par les homosexuels pour contrer cette incapacité de procréer sont autant d’éléments permettant une «célébration de la diversité».

contributions: Jessika Côté-Paquet, Romain Chareyron et Gaétan Philippe Beaulière.

Le *Miroir* cherche des journalistes, photographes, illustrateurs, et bien d’autres. Le *Miroir* est publié dans le *Gateway* avec l’appui du *Gateway*. Cependant, le *Gateway* n’est pas responsable des décisions éditoriales du *Miroir*. Pour tous commentaires et questions veuillez contacter la rédactrice en chef.

LE MIROIR EST EN MANQUE...

NOUS CHERCHONS TOUJOURS DES JOURNALISTES.



Si vous êtes intéressé(e) à écrire pour le *Miroir*, contactez l’édition aux courriels omayra@ualberta.ca ou rec@lemiroirjournal.com

PITY MARKS by Steve Garner

Do you want to give blood in my faculties blood drive this week?

Hell no!

Why not? Haven't you heard "it's in you to give"?

Well so is Gonhorrea and a raging case of the Clap but I think the word is "spread"...

Which reminds me...

You may want to re-think you're own donation...

EWE OF A by Norman Lau

SO LOOK, WHEN WE MEET HIS NEW GIRLFRIEND, WE HAVE TO DO EVERYTHING IN OUR POWER TO BREAK THEM UP. THUS, SAVING OUR FRIENDSHIP. ADMIT IT: MY PLAN IS INFALLIBLE.

FIRST, I'M PRETTY SURE YOU DON'T KNOW WHAT "INFALLIBLE" MEANS. SECOND, WILL YOU, FOR CHRISAKES, JUST BE NICE. WE DON'T HAVE TO MAKE THIS THING AWKWARD.

HEY GUYS, THIS IS MY GIRLFRIEND.

BAA.

SHE'S FOREIGN.

OH YEAH, THIS ISN'T GOING TO BE AWKWARD AT ALL.

U OF WHO by Matt Lui

Hey James! How did you do on the Purity test?

Umm... I got a -1...

Wow! There's not even a category for you. You could be "Heavenly" or "The Right Hand".

See? That's the problem. How so?

I don't use my right hand enough.

INSPIRED BY

A TRUE STORY

QUEER by Marie-Annick Jean

You got your hair cut!

I like it!

Are you sure? I think it's too short. It looks too dykey.

I like dyke!

NATURE-STRENGTH by The Gateway Gang

Hello my name is Bryant Lukes and due to the mounting global warming crisis I would like to inquire into the purchase of an energy-efficient automotorvehicle

Look, look, I got just the thing for ya. It's one of these here newfangled "hybrids."

But my sources here say ... *flip* ... that—

Rack-and-pinion steering, power windows, power locks, power brakes; heck, I'll even throw in the Powerplant!

I am well educated on the problems of climate change could you please specify as to the mileage involved in said "hybrids?"

Mileage? My friend, mileage is the least of your worries. Canadian winters are haaaaarrsh! What are you gonna do when all that salt gets up in the wheelwells? Buddy, you need undercoating!

I do not believe that your sales platform will meet my needs as an environmentally-conscious student perhaps I will have to browse elsewhere.

Okay, okay, no hybrid? No problem! I've got something even better. Why not take a seat in one of these H2s? Fresh on the lot. The H stands for Hydrogen! Al Gore and Steve Jobs drive one!

Stéphane Dion tells me that if we don't curtail carbon emissions, we soon won't have to worry about harsh winters.

See here, when the caps melt, you're gonna wish you had rust-proofing and all-season radials ... maybe even a flotation device. You gotta keep your operational costs down

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PERSONALS

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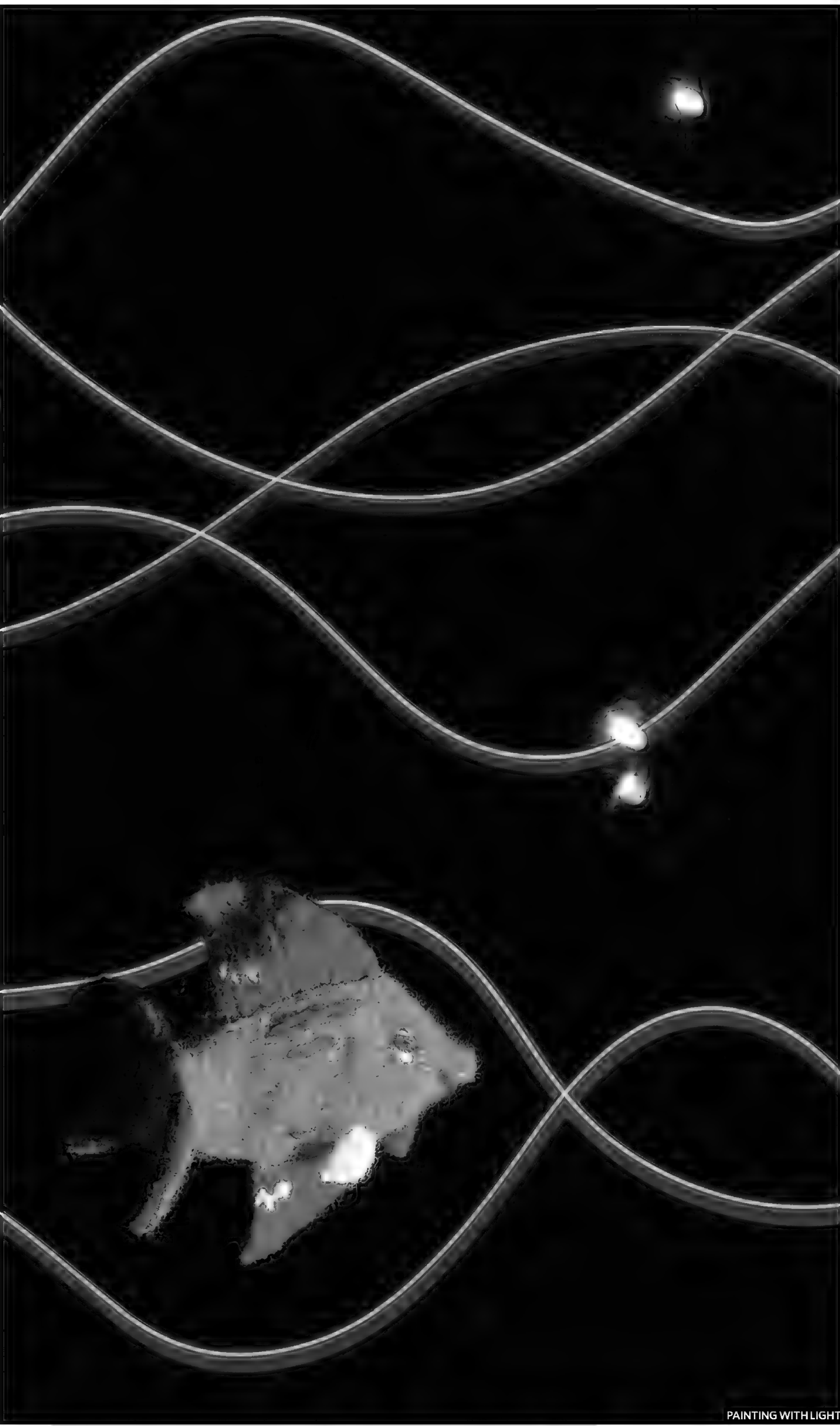
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Bryce Arndt
Second-Year Student

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colophon

The GateWay is created using Macintosh computers, Jmax PowerLook 1000 flatbed scanners, and a Nikon Super CoolScan optica firm scanner. Adobe  nDesign is used for layout. Adobe  Illustrator is used for vector images. Adobe  Photoshop is used for raster images. Adobe  Acrobat is used to create PDF files. All content are burned directly to plates to be mounted on the printing press. Text is set in a variety of sizes, styles, and weights of FENCE, Joanna, Kepler and Whitney. The Manitoban is the GateWay's sister paper and we owe her dearly, though not in that way. The GateWay's games of choice are The Snip and Rockstar Presents' Table Tennis.

contributors

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COUNCIL FORUM

Compiled by Scott Lilwall

Students' Council meets every second Tuesday in the Council Chambers in University Hall at 6pm. Council meetings are open to all students. The next meeting will be held on Tuesday, 27 March.

POTENTIALLY PROBLEMATIC PRESENTATION

Students' Council opened up with a debate on suspending the normal procedures for meetings: while the first order of scheduled business was a presentation by Vice-President (Student Life) Omer Yusuf on the Students' Union's Environmental Co-ordination Office of Students (ECOS) service, some councillors were concerned that allowing the speech would make it impossible to vote on the SU's budget principles later in the evening. Council rules forbid a vote on a motion during the same meeting as a presentation on the topic. Since one of the budget principles recommended eliminating funding to ECOS, some voted to prevent the meeting from happening, while others suggested simply suspending the rule. After more than half an hour of deliberating, Council decided not to suspend the rules. Some immediately suggested adjourning the meeting and immediately holding another to allow the presentation, but in the end it was decided that Yusuf's talk wasn't intimately related to the budget recommendations, and both were allowed to

proceed. Yusuf quickly outlined the mandate of ECOS, as well as mentioned a few of the organization's projects over the past year: the naturalization of campus gardens, free bike workshops for students and a waste audit of SUB, to name a few examples. He also made mention of the organization's future goals, such as a greater focus on advocacy and larger awareness campaigns. A second presentation by Yusuf, this one on student services at the University, was postponed until the next meeting so that Council could more quickly get to a motion to eliminate Councillor remuneration. The motion had been held over from the previous meeting.

OF PLANTS AND THE 'PLANT

Before the motion, however, question period began. A number of questions were levelled at Yusuf, many of them relating to the number of students attending events and using the services supplied by ECOS. Yusuf said that the impact of awareness and educational campaigns was hard to determine, but estimated attendances of between 50-100 people at various workshops and events. The Powerplant was also a topic of interest. VP (Operations and Finance) Chris Cunningham noted that, while he didn't have the balance sheet for March, the bar was still running at a deficit, but was in better financial shape than many believe. In responding to a question on if the closing of downtown's Sidetrack Caf   had resulted in increased attendance, Cunningham said that bar patrons hadn't risen noticeably, but that

the 'Plant was receiving more bookings from entertainers.

TO PAY OR NOT TO PAY

Moving on, Council then entered into the highly anticipated debate on the bill to repeal councillor remuneration. Supporters of the bill argued that removing the pay for councillors was a prudent decision for an organization facing a financial cut, and that it was preferable to the alternative of raising student fees. Cunningham asked Council how it would look if "we approve pay for councillors and then, the next year, turn around and raise fees?" Others argued that amount of money paid out to councillors was too little to draw in anyone who wasn't already interested in volunteering in the SU, and therefore there was little benefit to the plan.

However, those that supported keeping the remuneration argued that the financial incentive was needed to keep talented councillors from moving on to higher-paying positions. They argued that Council members were also students who had bills to pay. Others pointed out that the original purpose of paying councillors was to encourage more students to run for the positions, and that one year wasn't enough of a trial period to see if it had a real impact.

In the end, the vote was called and the bill to repeal remuneration was defeated in a close 14  11 vote. A rare role-call vote was called, which made every member of Council individually state if they were voting for, against or abstaining.

Council then moved on to vote on the budget principles for the SU's 2007/08 fiscal year. For more information on the details of the budget, please see story on front page.

NEWS BRIEF

NANOTECH INSTITUTE OFFERS THE RIGHT EMPLOYMENT CHEMISTRY

The National Institute for Nanotechnology (NINT) and the Department of Chemistry have recruited a leading American chemist from south of the border. A top researcher in the field of molecular scale electronics, Dr Richard McCreery has been convinced to come from Ohio State University to continue his work in Alberta.

"I am excited about coming to a place that puts such a high priority on research and development," McCreery said in a press release. "The situation and opportunities here were hard to resist."

Over the next five years, McCreery's research and academic efforts will be supported by \$4.5 million in funding, made up of \$2.5 million from the National Research Council, as well as large contributions from the Alberta Ingenuity Fund and the University of Alberta.

McCreery's work will investigate the behaviour of molecules as electronic circuit components, which may be an alternative to current electronics. Since molecular circuit components are potentially more versatile than current microelectronics, they may cost less and have lower power consumption.

"He will be instrumental in integrating research into the learning environment to enhance the undergraduate and graduate experience," Dean of Science Gregory Taylor also said in the press release.

Victor Vargas, News Staff

STREETERS

Scientists in South Korea are currently drawing up a list of ethical guidelines for robots.

What do you think should be on this list?



Rachel Woynorowski
SU Chief
Returning Officer



Chris Samuel
Open Studies



Ian Stubbs
Engineering IV



Shawn MacGregor
Science III

I can't answer that question  I have robots running in my election!

Any good robot's got to have lasers, at a bare minimum. Rocket packs would also be helpful. Robot lasers are a serious ethical concern for me.

No threesomes. There should always be more humans than robots in any robot sex. I'm worried that if water was involved, an electrical short could hurt any humans. There needs to be more humans than robots to prevent human damage.

They should be required to implant chips into Deceptacons to prevent wars on Cybertron. The Deceptacons are the evil force  they started the Cybertronian wars.

Compiled and photographed by Steve Smith and Ross Prusakowski



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LAUREN STIEGLITZ

ALL IN A ROW Newspaper boxes are popping up all over town giving city dwellers more options for free reading material.

New dailies press into Edmonton

CHLOÉ FEDIO
Managing Editor

The streets of Edmonton got a little more crowded last week with the launch of two free daily newspapers, CanWest's *RushHour* and Sun Media's *24 Hours*, with a third, *Metro*, queued at the printers for its 2 April release. Despite a general trend toward declining circulation numbers in Canadian print media, these quick and easy-to-read dailies are targeting those who aren't regular readers of traditional newspapers.

"People still enjoy tactile experience, and reading is one of those things when you do it with a book or a magazine or a newspaper," said Bill McDonald, *Metro*'s group publisher for English Canada. "The problem has been that the way that printed material has been delivered does not appeal to a younger generation as much as it does to an older generation."

In May 2006, CanWest's *Dose*, a daily magazine aimed at the 18–34 demographic and distributed in five Canadian cities including Edmonton, ended its print run a little over a year of its launch, choosing to focus entirely on its online component. *Dose* initially began distributing 40 000 copies in both Edmonton and Calgary and later reduced its number to 35 000 before folding. But Pat Hutchison, Vice-President (Marketing) at the *Edmonton Journal*, said that *RushHour* and *Dose* are "not in the same camp at all."

"I don't think there is a comparison there at all. They are different products, and certainly their target audiences were different," Hutchison said.

"*Dose* was not a daily newspaper in the traditional sense. Their content was not truly news; it was more of a magazine-style approach to daily journalism," McDonald echoed, adding that the audience for a publication like *Dose* was limited. "It wasn't that there was no interest in *Dose*, it's just that it was a very expensive

venture to reach a very narrow target. It's not the same target that were going after."

Still, all three new dailies, which were each recently launched in Calgary too, are targeting those who don't consistently read a purchased daily newspaper. John Wildgust, communications adviser for Sun Media pointed to the strength of the Alberta market and suggested that since "it's sustaining a lot of growth in other areas," the new dailies are expected to follow suit.

"The problem has been that the way that printed material has been delivered does not appeal to a younger generation as much as it does to an older generation."

BILL MCDONALD,
METRO GROUP PUBLISHER

"Certainly, the number of competitors will make it more difficult for each one," Hutchison added.

While *RushHour* is printing a modest 5000 per day, *24 Hours* has a significantly higher print run at 50 000 daily, and *Metro* is planning on distributing 60 000 per day. The free dailies come in addition to the two for-purchase dailies, CanWest's *Edmonton Journal* and Sun Media's *Edmonton Sun*, and Edmonton's two free weeklies, *See Magazine* and *Vue Weekly*.

Carolyn Nikodym, Managing Editor at *Vue*, doesn't think that the new dailies, which are targeting a broader audience, will have an impact on Edmonton's weekly magazines. Still, she was still skeptical of whether Edmonton was ready for three new additions to the media market.

"I think that one of them could

probably survive," Nikodym said.

She explained that *Vue* distributes 26 000 copies a week—in Edmonton and surrounding cities like Red Deer, Fort McMurray and Jasper—and suggested that *24 Hours* and *Metro*'s distribution targets were a little ambitious.

"From what I understand, they're shooting for numbers of circulation that's pretty high. I don't think that we're a commuter market in the same way that Vancouver and Toronto are; we don't have a lot of people riding public transit as much as those cities, so I don't think [the dailies] will get picked up as much," she said.

However, Hutchison said that there was a demand for free newspapers in Edmonton, which offer on-the-go reading during the daily commute.

"An underdeveloped transit system is correct when you compare it to places like Vancouver and Toronto, but you also have to understand that Alberta is a very interesting market for national advertisers and as our economy remains hot, that's where a lot of the interest is in expanding distribution," Hutchison said.

A 2006 Statistics Canada report outlined an ongoing trend of declining profit margins for Canadian newspapers—particularly with purchased dailies—which profited 13.3 per cent in 2005 compared to 15.1 per cent in 2003. The losses were attributed to higher printing and distribution costs, and pointed to the Internet and its online media as changing the way people access their news.

But despite that, Wildgust argued that online media isn't always accessible, and that there is still a role for print media in today's society.

"The bottom line of this is that communities are well-served when people are better informed, and certainly by reading some sort of newspaper people are better informed than the alternative, which would be to not have a newspaper in their life whatsoever," Wildgust said.

NEWS BRIEF

RIBBON ROUGE RAISING AWARENESS AND FUNDS FOR HIV/AIDS

Dinwoodie Lounge will become a lot more colourful on Friday night when it hosts the second-annual Ribbon Rouge Arts Night fundraiser for HIV/AIDS. Hosted by the University of Alberta's African Caribbean society, the event will feature an African-influenced fashion show, live music, dancers and an art silent auction.

"It originally started as a means of raising money for HIV/AIDS. I feel really passionately about it because I go home to Nigeria regularly and see how it affects people there in reality," said Nikky Olaosebikan, the program's

founder. "I felt like I should make a donation, but I'm just a student."

Instead, the U of A pharmacy student created Ribbon Rouge as a way for students to give to a worthy cause.

"I knew that there are other students like me who would be willing to donate their talent and time, so we came up with the idea of a fashion and art show," she said.

Last year, Ribbon Rouge raised over \$2800 for the Stephen Lewis Foundation, which supports the victims of HIV/AIDS in Africa. This year organizers hope to be able to donate nearly \$4000. This year's show will feature a variety of Edmonton artists and performers whose works will cover a number of music and dance genres.

"It's a range, from hip-hop to R&B to

African dance ensembles," Olaosebikan explained. "And there's going to be a show of African-influenced fashions."

All the clothes in the fashion show are of Olaosebikan's own design, inspired by her trips to Nigeria and her life in Canada. She developed and sewed the clothes from fabric bought in Nigeria.

"It's a blend of Western and African influences," she said. "It's things that you actually see people wearing in African countries, and that I think people here would wear. I don't think they're too costume-y."

The event will begin tomorrow night at 6:30pm. Tickets are \$10 for students and \$15 for adults, and are available at the door or at Students' Union ticket centres.

Robin Collum, News Staff

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LIZ DURDEN AND TAYLOR MERRITT

NOT-SO-EASY COME, EASY GO Students looking to rent near campus have to overcome record low vacancy rates.

Students brainstorm housing ideas

HOUSING ♦ CONTINUED FROM PAGE 1

"A big issue for a lot of students, especially for rural students, [is] finding a place to live in Edmonton," Cournoyer pointed out. Not only is affordability an issue [when] moving from smaller communities to Edmonton to go to school; you have all your costs of living, tuition costs, the cost of books."

Another issue that will affect the affordability of housing for students is the 10 per cent residence rent increase effective 1 May, 2007.

The Affordable Housing Task Force was created on 1 February, 2007 by the provincial government to address the housing crisis and to hear the concerns and suggestions of citizens across Alberta.

Len Webber, MLA for Calgary-Foothills and Chair of the task force, stated that the panel has listened to the concerns of student representatives

across Alberta and acknowledges that it's difficult for students to find places to live.

"Student housing is on the table and it is a concern. Students everywhere are having difficulty finding places to stay while they're in school," Webber acknowledged. "One thing unique about students is that a lot of them only require housing for eight months of the year. That makes it more difficult, because a lot of landlords nowadays want more than an eight month [commitment]."

Cournoyer also proposed to the task force that the provincial government reduce or eliminate the municipal property tax that's currently imposed on University residences.

"It's up to the tune of about \$900 000 a year that the University pays in property taxes in residences," Cournoyer noted. "We believe that

alleviating that \$900 000 a year will allow the University and residences to use [the money] to preserve affordability and to address a lot of the deferred maintenance issues."

A one-time endowment from the provincial government to help the University with the maintenance and upkeep of residences was also proposed by the SU.

"The provincial government [should] provide funding so that the University can deal with a lot of the deferred maintenance; it's very evident in a lot of the residences," Cournoyer explained.

The task force visited nine locations throughout Alberta from 16 February to 2 March, and a final report of recommendations and solutions will be submitted to Ray Danyluk, Minister of Municipal Affairs and Housing on 19 March.

Increased student fees likely: Chapman

BUDGET ♦ CONTINUED FROM PAGE 1

"It was my feeling ... that Council remuneration has a very well founded promise: making Council more effective, and specifically making councillors more effective," Tieman said.

But, ultimately, a close 11-14 vote defeated the recommendation to repeal remuneration.

"I wish that I could think of something else to do other than raising fees. But, with the amount that we have to make up, I think that it's a definite possibility."

THERESA CHAPMAN, BUDGET AND FINANCE COMMITTEE

The BFC's second recommendation, to once again allow the SU to sell tobacco in its businesses, saw less debate before its defeat. The restriction had originally been put in place May 2006 as a reaction to an SU plebiscite supporting a smoking ban on campus. The recommendation to revive cigarette sales in SU-run businesses was defeated by a solid majority of Council.

By far the bulk of debate during Council Tuesday night was reserved for the suggestion to eliminate the funding for ECOS, which focuses on environmental and sustainability issues on campus, as well as providing services like

a bike library and community gardens to students. Chapman explained why ECOS was singled out for cuts.

"ECOS as it was, we felt was not effective. We had a task force reviewing [it.] It does take up its chunk of the budget, a fairly large one," Chapman said.

Some, like Vice-President (Operations and Finance) Chris Cunningham, suggested ECOS be eliminated, but that to compensate environmental issues become a greater focus of the SU's advocacy initiatives.

"If sustainability and the environment are an important priority of this SU, then they can direct their advocacy efforts in that direction," he said. "I don't think [one can] justify \$35 000 towards a bike library."

But, Yusuf, who oversees the program, feels ECOS' advantages would be lost if it turned to pure advocacy.

"ECOS should still exist as a service, it should have that direct link to students. [That's] not some thing we have in the advocacy department," Yusuf said.

When it came down to the ECOS vote, Council decided by a slim margin not to eliminate its funding. Council then adjourned without voting on the actual budget principles. The vote will be held on a special meeting on Tuesday, 13 March. In the meantime, the principles will head back to BFC for a new approach, which Chapman said will most likely involve an increase in student fees.

"I wish that I could think of something else to do other than raising fees. But, with the amount that we have to make up, I think that it's a definite possibility," she said.

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U of A promotes preservation of Ukrainian folklore and culture

MARIA KOTOVYCH
News Staff

Scholars of world-class Ukrainian folklore research at the University of Alberta are promoting international collaboration.

On 27 February, Lubow Wolynetz, curator of the Ukrainian Folk Art Collection at the Ukrainian Museum in New York City, spoke at the Royal Alberta Museum, and followed up with a 1 March presentation at the U of A. Her presentations discussed the role of the Ukrainian Museum in preserving and promoting Ukrainian folklore, and also of the role of folklore itself in preserving Ukrainian ethnic identity.

Since its opening in 1976, the museum has featured displays of many Ukrainian folk items, including folk dress and embroidery, breads, Easter eggs (*pysanky*) and wood carvings. The museum also offers workshops and other educational programs, with the *pysanka*-making workshop being the most popular, Wolynetz said.

Dr Natalie Kononenko from the U of A's Peter & Doris Kule Centre for Ukrainian and Canadian Folklore said that Alberta has become a leader in the promotion and study of Ukrainian folklore.

"Edmonton and its museums and the University of Alberta [have] the biggest Ukrainian folklore centre in all of North America," Kononenko, who is the Kule Chair of Ukrainian Ethnography at the Centre, said.

Additionally, she noted that Alberta in general is rich with Ukrainian folklore, ranging from dance to *pysanky* to embroidery.

She described the importance of folk culture in creating ethnic identity.

"[Folk culture has] wide appeal, [not only with] those of Ukrainian descent, who are no longer Ukrainian speakers ... [but it] can also appeal to the larger community," Kononenko said. "The emphasis [of folklore is] on this more common, artistic expression that appeals to every person. That pleasure of beauty elevates the spirit to such an extent—you go to a museum and you say, 'That is



MICHAŁ MLYNARZ

MORE THAN FANCY EGGS Wolynetz promotes richness of Ukrainian culture.

really gorgeous."

For Ukrainians whose families have been in Canada for several generations, cultural items, like *pysanky*, are important, because enjoying them does not rely on the native language, something that may have been lost through the generations living in Canada. It's for this precise reason that museums are so important in transmitting and depicting folk culture, Kononenko said.

"Edmonton and its museums and the University of Alberta [have] the biggest Ukrainian folklore centre in all of North America."

DR NATALIE KONONENKO

During her presentation, Wolynetz also talked about the importance of symbols in Ukrainian folklore, which are displayed at the Ukrainian Museum. For instance, the Ukrainian Easter bread, the *paska*, harkens back to pre-Christian days. The bread and its decorations are baked in the shape of a sun. The ritual surrounding *paska*-making was always a

significant part of Ukrainian culture.

"*Paska*-baking was a very important activity for the mistress of the house. It has to be a successful *paska*, otherwise she would be very embarrassed to go to church and have all the neighbours see that it didn't come out right. Sometimes women would have to bake it two or three times but it has to look well," Wolynetz said with a laugh.

Wolynetz mentioned that when the Ukrainian Museum first opened, it received very good reviews from local newspapers, along with a strong positive reaction from the general American public.

She noted that the majority of people attending the different educational workshops aren't of Ukrainian descent. These workshops continue to be very popular in the New York museum; here at the U of A, The Kule Centre will be offering a *pysanka*-making workshop on 16 March as well.

"One of the things that Western Canada has done has been to not fall into the trap of not ignoring the folk stuff, and I think that's a real, real plus in terms of what happens at the University of Alberta and in Edmonton as well, that they won't look down at the folk art, that they will say, 'Hey, I'm proud of making *pysanky*,'" Kononenko said.

NEWS BRIEF

U OF A UKRAINIAN HISTORY EXPERT RECRUITED BY HARVARD UNIVERSITY

After scouting from among hundreds of top scholars of Ukrainian history, Harvard University chose a University of Alberta professor last month to join its faculty.

Dr Serhii Plokhii from the Department of History, and Director of the Research Program on Religion and Culture at the Canadian Institute of Ukrainian Studies (CIUS), will begin his work at Harvard in the fall.

Plokhii explained that Harvard's Ukrainian Research Institute has a long history of collaboration with scholars at the U of A.

"The fact that someone from here, from this Institute from the U of A, will hold a position at Harvard will help with this co-operation," Plokhii said.

Plokhii has worked on different projects for the U of A, including editing several volumes of the English translation of Mykhailo Hrushevsky's ten-volume *History of Ukraine-Rus'*. He has also conducted research on how icons reflect the history of the Cossacks (Ukrainian freedom fighters of the 16th to the early 20th century)



JOSH NAULT

BOSTON IN THE FALL Plokhii says he will help further academic collaboration.

and the role of churches in creating an ethnic identity among Ukrainian-Canadians.

"It's kind of a rock ... other institutions get created, some of them disappear, but the church stays," Plokhii said. "It's not only religion, it's tradition, it's culture that is preserved and that is passed on to the next generation."

CIUS is a leading centre of Ukrainian studies, which sponsors a diversity of publications

and research programs, scholarly and student exchanges, and the Ukrainian Language Education Centre.

In May, CIUS and St Petersburg University will co-sponsor a speaker from St Petersburg, who will be in Edmonton to speak about recently found documents about Ivan Mazepa, Cossack leader from 1687–1709. The documents had previously been presumed missing, but were found in archives in St Petersburg.

Maria Kotovych, News Staff

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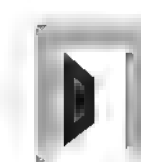
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U of A on the Rhodes again

ROSS PRUSAKOWSKI
 News Staff

Being at home on stage as well as in the lab, Travis Murdoch, the latest Rhodes Scholar to come out of the University of Alberta, doesn't fit the stereotype associated with recipients of one of Canada's most prestigious academic awards.

"I was very involved in music during my undergrad, not as much now," says Murdoch, who was the producer and bassist for local hardcore/metal band Snic until December 2006. "Since then, I've been working with a guy named Mike Chase who just released a solo project. So I helped produce his CD and I played bass on that album."

It wasn't only his music pursuits that made Murdoch the choice for the 24th Rhodes Scholar in U of A history, and the third in four years. The 22-year-old third-year medical student—who's putting his final year of studies on hold to go to Oxford—has already logged a lot of lab time. Murdoch got his start at 16, as a participant of the Alberta Heritage Foundation for Medical Research's summer mentorship program, and later worked with the group that developed the Edmonton Protocol diabetes treatment while on his way to receiving a degree in kinesiology.

However, despite his lengthy and impressive resumé, Murdoch admits that he was a little shocked when was informed he had been awarded a Rhodes Scholarship.

"I didn't expect it and I don't think that anyone that goes to the interviews expects it because the candidates are just so ephemeral, they're really impressive," says Murdoch.

When he begins his studies in



KRISTINA SULATYCKI

HOPEFULLY HE LIKES TEA Rhodes Scholar Travis Murdoch's Oxford bound.

October, Murdoch will be perusing a Masters of Science in Integrated Immunology, a program that takes basic science and applies it to the clinical environment. Given his hope of becoming a clinician-scientist so he can get involved clinical practice after of his studies are completed, Murdoch believes his time in England will be a "very formative experience."

"Going to another centre is a very useful experience in and of itself because it gives you a different sense of learning, a different perspective on learning and on the problems that you're facing in your studies," says Murdoch. "Going to

Oxford in particular, given the rich academic environment there, will be a useful experience because there are so many cultural and academic experiences."

And while he doesn't expect his own musical background to follow him across the pond, Murdoch doesn't think it will have an influence on how his fellow scholars see him.

"Supposedly Oxford has quite a good music scene. Radiohead's from Oxford," laughs Murdoch. "But I think that playing in the band is kind of my secret, but it's not that big of a secret. Hopefully that doesn't scare people, [Snic] is pretty good music."

Conference focuses on ways to reintegrate former child soldiers

BILL LUTHI
 News Writer

There are an estimated 300 000 child soldiers worldwide, according to a 2001 report from the United Nations' Coalition to Stop the Use of Child Soldiers. This issue was one of the many topics discussed by an international group looking at rebuilding societies suffering from conflict.

The workshop on Demilitarization, Demobilization and Reintegration (DDR), which took place from 2-3 March at the Telus Centre, included presentations by the authors from different regions around the world, including Europe, Africa, Canada and the United States. Their research will be compiled into a book edited by Dr Andy Knight, a University of Alberta political science professor, and Dr Marshall Conley, a consultant in the field of post-conflict peace-building.

Conley indicated there are a number of DDR programs in existence, which are sponsored by various organizations, including the United Nations, the African Union and, in some cases, the countries themselves after a conflict.

"You need to have a way of disarming, demobilizing the combatants—the irregular soldiers if you will, the guerrillas—and the reintegration of these fighters back into civil society," Conley said.

Knight explained that the primary recommendation that came out of last weekend's workshop was the need to spend time talking about improving DDR processes, because it may save countries from falling back into conflict.

"The whole idea of education for peace is very essential to what we are trying to do."

**DR ANDY KNIGHT,
 U OF A POLI SCI PROF**

"At the end of every conflict, there is what is called a 'post-conflict phase,' and some countries can turn on a dime back to conflict, so the DDR program is suppose to help countries to move towards sustainable peace," Knight said.

According to Knight, a second recommendation that resulted from this weekend's workshop was the need to spend more time on the "R" in DDR. He explained that there are a lot of "Rs" such as rehabilitation, reintegration, reinsertion and reconciliation.

"How do you reconcile a community that's actually been at loggerheads, and [where] there is a civil war going on or a civil war that went on? How do you reconcile

those opposing factions? How do you rehabilitate kids who not only fought in the war but were also on drugs?" Knight asked.

Conley said that the primary audience of the book on DDR practices will be senior undergraduate and graduate students, but that it was written with others in mind.

"[T]he secondary audience will be those who are involved in the DDR process and that would be international organizations, international civil servants, foreign affairs people and various governments, not just our own, [but] those working in [non-government organizations] in post-conflict societies," Conley said. "Those people will think about the book and see elements that will be a practical benefit to them in the field."

Knight said the book would be the culmination of three years of research. He concluded by saying he wanted to move from research to action by implementing some of the things that have been learned.

"This might involve setting up a foundation to address the issue of war—affected children, finding ways to bring war-affected children from their countries to Canada to be re-educated," Knight said. "The whole idea of education for peace is very essential to what we are trying to do."

Job prospects scarce for Saskatchewan teachers

MORGAN REED
The Carillon

REGINA (CUP)—A butterfly emerging from a cocoon is a hopeful and inspiring image. The University of Regina's Faculty of Education uses this image in an abstract logo to symbolize their faculty.

But the idealistic picture of a butterfly freely flying into endless possibility isn't the way many students graduating from postsecondary education programs in Saskatchewan would describe their feelings.

For the more than 1000 students in the U of R's Faculty of Education, job prospects are scarce. Many students are worried about the translation of their degree into a career in Saskatchewan.

"Alberta is madly growing, so it is much easier to get a job there, plus they are some of the highest paid teachers," U of R education student Jessica Huguét said.

Huguét said that in order to find work, a regular teaching degree might not be enough to make oneself a desirable candidate.

"It is very hard to get a full-time job, unless you have a special

education certificate because they are really in need of special education teachers," she said.

According to Education Canada, the country's top education job-posting website, there are currently 71 active employers in Saskatchewan, and 100 jobs currently available. Of these 100 jobs, only eight positions are available in Regina, while none in Saskatoon.

"Alberta is madly growing, so it is much easier to get a job there, plus they are some of the highest paid teachers."

**JESSICA HUGUÉT,
U OF R EDUCATION STUDENT**

Meanwhile, west of the provincial line, teachers are in much higher demand. The same website showed there are 153 active employers in Alberta offering 550 jobs.

The likelihood of U of R students finding employment in Saskatchewan is further hindered by the fact that

the University of Saskatchewan education program is just a few hundred kilometres up the road.

U of S education student Nicole Ozeroff said she doesn't see finding a job close to home an easy task.

"I will try for Saskatoon, but that is relatively impossible," Ozeroff said, citing a waiting list of 1000 people looking for education employment.

Despite a preference for working in a big city, many education students living in urban Saskatchewan are opening themselves up to the possibility of the rural option for employment.

"I believe that it is important to experience rural schools as well, so maybe a smaller town wouldn't be so bad," Ozeroff said.

But despite the obstacles Saskatchewan's education students will face before their dreams of stable employment and meaningful careers come true, these hardships haven't hindered the would-be educator, Ozeroff, from questioning her career choice.

"I know that it will be a difficult and hectic career and some days I may wonder why I chose this profession. However ... I am 110 per cent confident that I have chosen the best career for my life," Ozeroff said.

NATIONAL NEWS BRIEFS

CFS CHALLENGES RETAIL COMPANY FOR COPYRIGHT INFRINGEMENT

MONTREAL (CUP)—The Canadian Federation of Students has charged a major clothing company with copyright infringement by incorporating its design into what it sees as an offensive and dangerous T-shirt slogan.

Last month, Bluenotes, one of Canada's largest retail chains, began selling a T-shirt design reading "NO MEANS have aNOther drink"—a play on the "No Means No" slogan of a CFS campaign against dating violence and date rape.

The CFS, which has an open trademark on the image design, contacted Bluenotes with both ethical and legal complaints about the way that the clothing company was using their trademarked image. The garment was pulled from all 116 Bluenotes stores last week.

Brent Farrington, Deputy Chairman and Vice-President of CFS, and current leader of the No Means No campaign, said that the attitude expressed on the T-shirt is partially responsible for perpetuating dating violence.

"Initially when I asked why they made this shirt, I got the response that people think it's funny. [But] even in irony it's not particularly amusing," he said.

In a letter to the CFS, Bluenotes President Michael Roden apologized for the offensive shirt and asserted that his company was "committed to reflecting the values of its customers." Roden also offered his design services to the CFS.

Farrington said this new partnership will create an edgier look for No Means No and will probably do much to raise the profile of the campaign.

"They've offered to completely redesign our logos and to sell our shirts in their stores, [with] a portion of their proceeds [going] to women's charities. We applaud them for righting this

wrong," he said.

The No Means No campaign has been active since 1994, after a study by the World March of Women in 1990 concluded that one in four women will be sexually assaulted or attacked at some point during her life.

A spokesperson for Bluenotes wasn't available for comment.

Tristan Lapointe, The McGill Daily

VICTORIA PROPOSES SEWAGE AS POTENTIAL ENERGY SOURCE

VICTORIA (CUP)—One of the options Victoria is considering for treating its sewage could provide local schools with an energy boost.

The area of Victoria that includes the University of Victoria and Camosun College's Lansdowne campus is one of six sites the Capital Regional District (CRD) is considering for the installation of a raw sewage treatment plant.

"What we're considering is new technology called a membrane plant," said Dwayne Kalynchuk, CRD general manager of environmental services. "The advantages are that this technology allows for water reuse as it produces a high-quality effluent—heat can be collected and reused in buildings such as UVic and possibly the Lansdowne campus of Camosun College."

Kalynchuk has had preliminary talks with senior staff at UVic and is planning to contact Camosun to discuss the prospect of energy recovery. However, planning is still at early stages.

Currently, 130 million litres of raw sewage per day contribute to a reduction in shellfish harvesting and the orca population, and a surface fecal coliform bacteria level that exceeds recreational standards by over 1400 per cent, according to the Georgia Straight Alliance.

Kyle Artelle, a member of Camosun Students for Environmental Awareness, is pleased UVic and Camosun could potentially use a sewage plant as an energy source. But, Artelle said that methods of preventing increase in raw sewage should also be considered.

"Sewage is a problem before and after treatment. However, if we can at least manage to reclaim some energy

from it, then we're a step ahead," Artelle said. "We'll still be up shit creek, but at least we'll have a paddle."

Laura Roy, Nexus

FEMALES OUTNUMBER THE MALES IN CANADIAN CAMPUS SETTINGS

LANGLEY, BC (CUP)—Spend some time on any campus across Canada and it won't be long before you notice that there are more females than males. In fact, 58 per cent of all undergrads are female. While the numbers were roughly even decades ago, the gap has steadily widened in recent years.

Corwin Koch, Associate Vice-President (Enrolment Management) at Trinity Western University, a private university in Langley, BC, believes that the uneven gender split is the result of several factors, including the economy.

"In Western Canada, the economy is so good," he said, adding that there are a lot of high-paying jobs for students coming right out of high school.

"These jobs, many of which are in trades, are attracting men away from university."

However, a recent Statistics Canada report shows that a major factor underlying the gender imbalance at Canadian universities is that it pays more for women to attend university.

Both men and women with a university degree earn more than those who have only obtained a high school diploma. But the financial return gained through a degree—known as the "university premium"—has been higher for women than for men since the '70s.

In 1977, a woman with a postsecondary degree earned a \$1.88 for every dollar earned by her high school graduate counterpart. A man with a degree, however, earned only \$1.63 for each dollar earned by his high school counterpart.

By 2003, these numbers had grown even higher. Now, women with a degree earn \$2.73 for every dollar earned by women with a high school diploma, while the corresponding ratio for men is only \$2.13.

Kristin Fryer and Lauren Thompson, Mars' Hill

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NOMINATE YOUR

PROFESSOR OF THE WEEK



The Students' Union would like to send a great big "Thank you!" to all the students who nominated their professors for Professor of the Week. This term's winners have been:

- OCT 5 : Dr. James Talbot (MED 516)
- OCT 12 : Dr Denis Lamoureux (CHRTC 350)
- OCT 19 : Dr Clive Hickson (EDEL 321)
- OCT 26 : Dr Judy Gnarpe (MMI 113)
- Nov 2 : Dr Yvette d'Entremont (CUME 322)
- Nov 9 : Dr Helen Vallianatos (ANTHR 110)
- Nov 16 : Dr Al Meldrum (PHYS 114)
- Nov 23 : Dr Don Carmichael (POL S)
- JAN 25 : Dr Tom Chacko (EAS 332)
- FEB 1 : Dorothy Spies R.N. (NURSING 490)
- FEB 8 : Dr Robert Summers (EAS 192)
- MAR 1 : Dr Vlada Blinova (HECOL 454)

Thank you everyone who submitted nominations this year! The program was a great success, with winners from eight different faculties. With your help, the importance of great teaching at this university was celebrated and recognized as a cornerstone of our education. If you have any questions or comments about the Professor of the Week Program, please send an email to the Associate VP Academic Tasneem Karbani at avpa@su.ualberta.ca

MAKE TEACHING MATTER!

Excellent teaching is the foundation of an outstanding undergraduate education, and the university community needs to begin to value everyday achievements in undergraduate teaching.

The Students' Union is looking to recognize professors who demonstrate sincere enthusiasm for teaching undergraduates, innovative methods of engaging students in the learning process and a willingness to go beyond what is normally expected of a professor.

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- Please submit only single sided documents. We thank everyone who applies, however ONLY shortlisted applicants will be notified.
- Please be available for the noted interview time.
- Applicants must be undergraduate students and have paid full Students' Union fees.
- Positions subject to Council ratification and signing of employment contract.

STUDENTS' UNION BOARDS AND COMMITTEES

ACADEMIC RELATIONS GROUP

- Participate in activities raising student awareness of academic issues
- Assists and advises the Vice-President Academic on academic issues.
- Participates in workshops & seminars to improve teaching on campus
- Deals with activities relating to student awareness of academic issues

For further information contact the VP Academic Amanda Henry at 492-4236
Interviews scheduled for Tuesday, April 10, after 5:00 pm.

CAMPAIGN PLANNING AND ACTION COMMITTEE

- Assists and advises the Vice President External
- Is actively involved in planning and implementing SU campus campaigns and events

For further information contact the VP External David Cournoyer at 492-4236
Interviews scheduled for Wednesday, April 11, after 5:00 pm.

PROGRAMMING COMMITTEE

- Makes recommendations regarding SU entertainment, planning & implementation
- Major events-WOW & Antifreeze
- Assists and advises the Vice-President Student Life

For further information contact VP Student Life Omer Yusuf at 492-4236
Interviews scheduled for Wednesday, April 11, after 5:00 PM

STUDENT LIFE ADVISORY BOARD

- Provides input on non-academic issues on campus
- Provides input on Student Services issues
- Major events WOW & Antifreeze
- Assists and advises the Vice-President Student Life

For further information contact VP Student Life Omer Yusuf at 492-4236
Interviews scheduled for Tuesday, April 10, after 5:00 PM

AWARDS SELECTION COMMITTEE

- Selects annual SU award winners
- Involved in numerous aspects of planning annual awards night

For further information contact the Executive Assistant Catherine van de Braak at 492-4241.
Interviews scheduled for Thursday, April 12

STANDING COMMITTEES OF THE UNIVERSITY PRESIDENT

COMMITTEE ON OCCUPATIONAL HEALTH & SAFETY & ENVIRONMENTAL ISSUES

- Requires 1 undergraduate student
- To recommend policy and serve as the focal point for consideration of policy issues in the University community

MEETS: At the call of the Chair

Interviews scheduled for Wednesday, April 11, after 5:00 pm

ONECARD ADVISORY COMMITTEE

- Requires 1 undergraduate student to provide valuable feedback and guidance on all aspects of the current and future ONEcard operations.

MEETS: At the call of the Chair

For further information on Standing Committees contact the VP Academic Amanda Henry at 492-4236.

Interviews scheduled for Wednesday, April 11, after 5:00 pm.

UNIVERSITY OF ALBERTA SENATE

- Requires 3 undergraduate students appointed by the Students' Union
- The Senate's responsibility is to inquire into any matter that may enhance the image of the University and act as a link between the University and the public. The Senate may also authorize the conferring of Honorary Degrees.

MEETS: Four times yearly

For further information contact the VP External Dave Cournoyer at 492-4236
Interviews scheduled for Tuesday, April 10, after 5:00 pm.

FACULTY BASED INFORMATION AND COMMUNICATION TECHNOLOGY STEERING COMMITTEE

- Requires 4 undergraduate students appointed by the Students' Union
- Successful candidates should have an interest and basic knowledge of information/communication technology and/or campus computing environments.

For further information contact the VP Academic Amanda Henry at 492-4236
Interviews scheduled for Wednesday, April 11, after 5:00 pm.

OPINION

opinion@gateway.ualberta.ca ♦ thursday, 8 march, 2007

Time for Council to grow a pair

WITH ALL THE HULLABALOO SURROUNDING Students' Union Executive elections this week, it's easy to forget that the SU's real governing body, Students' Council, has kept on keepin' on. And by "keepin' on" I of course mean charging full-steam ahead without any regard for fiscal responsibility or rational decision-making.

In a year where the Powerplant will likely post over \$200 000 in losses, drastic action needs to be taken to pull Council's lemmings off course before they plunge into the fiery abyss of insolvency. With this in mind, the Budget and Finance Committee outlined a number of cost-cutting proposals, including eliminating councillor pay, resuming tobacco sales and cutting ECOS' budget. Coincidentally enough, each measure would result in a \$30 000 boon for the SU, give or take a few bucks—not exactly chump change.

But after a lengthy debate, Council felt it was inadvisable to make any of the cuts suggested, and so sent BFC back to the drawing board—an action that committee chair Theresa Chapman said may lead to a fee increase for students.

Perhaps the budget proposals were unacceptable—and true, it wouldn't look very good to back out on the smoking ban students voted in favour of last year—but until there's a concrete plan in place, flat-out rejecting any proposals that might stem the bleeding is entirely irresponsible.

Never mind the fact that everyone knew this year's budget was unsustainable: last year's vice-president (operations and finance) came flat out and said it. Anyone with a cursory knowledge of the SU could have seen the budget was unrealistic, especially if you look at the 'Plant, which was slated to turn a profit this year despite a clear history of declining sales and patronage. Put down the crack pipe, guys.

Nobody wants to be on the Council that cut services or compromised its ethics in the face of practical necessity, but nonetheless, being the Council that shuffled deck chairs on the Titanic doesn't look so hot, either.

When faced with a budget crunch, Grade 6 math can show that there are but two options: raise income, or reduce expenditures. For the SU, income can be raised through either business profits or students fees—unfortunately, attempts at the former have thus far only driven the SU further into the red. But still, Council seems unwilling to look at the prospect of cutting expenditures, no matter how superfluous they may be.

There's a slight reek of impropriety (or maybe that's horse shit?) when Council mulls over a student fee increase rather than eliminating the already questionable councillor pay scheme. Don't get me wrong: I'm in favour of providing incentive for hard-working councillors when cash flow permits. I'm also not opposed to fee hikes, if necessary to keep afloat the services that students value.

What I can't abide is a Council that continually, year after year, pisses away hundreds of thousands of dollars on a business that students don't care about. If the 'Plant attracted even a slightly acceptable client base, perhaps its continuing operation as a money-sucking service could be justified. As it stands, however, students should be very worried about the seemingly careless way in which Council handles their money.

Fortunately for them, we go to the University of Alberta, so most likely no one will notice.

MATT FREHNER
Editor-in-Chief

Forbidden Art

WE COULD ALL LEARN SOMETHING FROM ART Spiegelman—and about 500 of us did last night at the latest installment of the Revolutionary Speaker Series.

Perennially a generation ahead of his time, Spiegelman's social commentary is, in hindsight, always bang-on. Equally constant, however, is the reactionary venom spewed forth at him every time he's pushed the boundaries. But rest assured that whatever "shocking" images he's drawing today will be seen as brilliant and incisive criticism.

ADAM GAUMONT
Opinion Editor



SCOTT C BOURGEOIS

LETTERS

'Expert' opinions overrated, Gateway

I'm probably not the only one who's unsurprised to see that the panel of experts that the *Gateway* assembled (and admittedly call SU hacks) aligned themselves with a current SU exec member (re: "Election Dissection," 6 March). I am, however, a bit surprised at the panel's word choice when dissecting the rhetoric of student government, and how such a discussion was sold as expert opinion.

The panel gushed about Amanda Henry's ability to "speak to questions directly while answering them holistically," and vaguely described such intangibles as grace and the ability to play within a team in the past, present and future. I'm not an expert, but this doesn't sound much like taking a scalpel to rhetoric; it actually doesn't sound any less abstract to me than say, integrating sustainability into advocacy.

If the panel was a bit too hand-waving when it came to Ms Henry's campaign, the election guides more than made up for it when they bluntly called Cody Lawrence "a paint by numbers candidate," or when they called the Janz platform the kind of thing that "could be carried out by a lamppost." These comments were made with little support or argument, and certainly seemed to validate the kind of hard-hitting image that the panel was after.

Now, I know that the *Gateway* encourages readers to take the words of their "crack team of SU gurus" with a grain of salt and tells students to go out and get informed (the day after the election forums), but these mandatory footnotes seem a tad insincere when they are made the day before campaigning stops and students go to the polls. Naturally, the panel assembled by the *Gateway* all have a right to their

respective opinions, but if they are truly going to live up to their reputation as experts, they shouldn't give one candidate a free bye from scrutiny, and they should probably present their thoughts against the other candidates in a more justified and structured manner.

And speaking of presenting ideas, the *Gateway* has a responsibility to its readers give all the candidates in the election a fair and equal representation on the day before we vote, especially since said candidates are powerless to respond. And if we really do need a panel discussion that tells us who to vote for, why don't we diversify it a bit and include a couple of the students who made informed decisions who aren't SU hacks?

GORDON BRASNETT
Science IV

Liberal hackspiracy in media exposed

It's an article like this [that] highlights a large problem with the SU: that it is being controlled by a small, select group of hacks. What qualifies the panellists who wrote this feature to act as power-brokers in such an important election? Why wasn't Mr or Ms Average U of A Student consulted on this feature? Does the *Gateway* believe that we are too obtuse to make informed decisions on our own?

I hope that the undergraduate population does not drink the SU hack kool-aid on [7 and] 8 March and votes for the candidate that *they* think will do the best job.

DEVIN FROBB
Pharmacology IV

Funding facts unfounded

(Re: "Two Sides square off over Coke," 6 March). I think the issue of Coca-Cola's funding to the Students' Union needs to be clarified. People seem to

think that should the [SU] decide not to renew the Coke-exclusive agreement, students would lose over half a million dollars annually. However, the [SU] only receives around \$50 000 in Coke funding annually, which goes into a special projects reserve and does not directly alleviate the financial burdens of students.

The University has stated it will renew an exclusive agreement with Coke regardless of what the [SU] does, and thus the half-million dollars in funding for scholarships and bursaries would likely continue. This information should have been included on the plebiscite posters, as they give no detail as to the context of Coke revenues in the larger [SU] and University budgets.

The rhetoric around this issue seems to be all about extremes. The No side wants Coke kicked off campus because of ethical concerns, while the Yes side tells us that Coke is the only option for students.

I don't think either of these all-or-nothing approaches are good courses of action, and the best thing we can do in this situation is try and come up with a pragmatic solution that allows students to benefit without completely selling our souls.

The [SU] can take a moral and/or anti-monopoly stance and not renew the contract; meanwhile students can benefit directly from the University's already declared decision to continue an exclusive relationship with Coke.

Further, if we can elect a student government that stops running our businesses into the ground, the [SU] will benefit from breaking the monopoly by being the sole provider of alternative beverages on campus. In this situation it is not unreasonable to imagine that lost Coca-Cola revenue could be compensated for, and ultimately even exceeded through profitable SU business initiatives.

CHAD SANDERS
Science IV

U-Pass well worth the shared cost

In response to Travis Lidstone's letter regarding the U-Pass (re: "Car-driving crowd won't be pleased with 'Pass,'" 1 March), I fully understand the argument regarding not wanting to subsidize other people's lives; however as a fellow law student this is something I cannot endorse.

As one of the professional programs at the University, Law students are required to pay a differential fee of \$2000 per term. This is a subsidy that we all pay to make everyone else's life at the University better, but we do not know how this is spent, and it surely does not provide me or my fellow law students with any direct benefit. I cannot fathom how anyone who so obviously condones spending an extra \$4000 on top of their regular tuition to get absolutely no benefit out of it can complain about an extra \$150 on top of that.

Secondly, it must be nice to be able to afford to live so close to campus and be one of the very minute minority with such a luxury. One would think you would count your stars for being so lucky and be willing to help those less fortunate than yourself. I personally cannot afford to live that close to campus and for me there was no choice in the matter.

If you can't take the bus there's less traffic for you to sit in. If you don't drive there's more fresh air to breathe, less noise, and less stress in your walk or bike ride. The U-Pass is more than simply subsidizing someone else's life—it's about making a positive baby-step in a more environmentally friendly direction. If that happens to help some students save \$250 a year, that is a bonus. But to complain about a \$150 subsidy and fail to mention the \$4000 extra you already pay and see no returns on makes no sense, sorry.

MEREDITH LAFORGE
Law II

PLEASE SEE LETTERS ♦ PAGE 13